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An Exhibition of the works of the Students of the Schools of Ornamental Art will take place at the above School on TUESDAY evening, the 23rd March, and the following days in Easter week. The explanatory Lecture will be delivered by the Head Master, on TUESDAY evening, at 8 o'clock.

The Exhibition will be open from 11 to 5, and from 7 to 9½ p.m. each day. Admission free.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle Street.

The Weekly Evening Meetings of the Members of the Royal Institution will be resumed on FRIDAY, the 4th of April, at half past Eight o'clock; and the following courses will be delivered after four Lectures (in continuation) by T. H. Huxley, Esq., F.R.S., on Physiology and Comparative Anatomy, on the following Tuesday, April 1st, 8th, 15th, and 22nd. Seven Lectures by T. A. Noddy, Esq., F.R.S., Director of the Laboratory in the London Institution, on Photography, on Tuesdays, commencing the 29th of April. Eleven Lectures by Professor Tyndall, F.R.S., on Light, commencing the 3rd of April. Eleven Lectures by Dr. A. W. Hofmann, F.R.S., on the Non-Metallic Elements, their Manufacture and Application, on Saturdays, commencing the 6th of April. The above Lectures will begin at three o'clock in the afternoon. Terms—One guinea for each course, or two guineas for all the courses.

JOHN BARLOW, M.A., V.-P., and Sec. R.I.

THE PHOTOGRAPHIC SOCIETY'S THIRD ANNUAL EXHIBITION IS NOW OPEN, at the Gallery of the Society of Painters in Water-Colours, 5, Pall Mall East. Open 10 to 12—Admission, 1s. Evening, from 7 to 10. Admission, 6d. The Exhibition will close on the 29th instant.

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Memoirs of Mrs. Fitzherbert. With an Account of her Marriage with H.R.H. the Prince of Wales, afterwards King George the Fourth. By the Hon. Charles Langdale. Bentley.

THIS book is uncalled for and injudicious. Uncalled for, as containing no new facts of the least importance; injudicious, as compelling a judgment upon a transaction which had been much better left to drift into oblivion with the other scandals of the Georgian era. The main fact which it establishes, of a marriage having actually taken place between the Prince of Wales and Mrs. Fitzherbert, has been admitted by every writer of authority for many years. The details which Mr. Langdale furnishes neither prove the legality of this union, nor vindicate the lady from the only charge against her which ever dwelt in the public mind, —namely, that of imprudence in forming an alliance, contrary to law, with a man unworthy of the sacrifice involved in the act. On the contrary, they only bring this imprudence into the strongest relief, while, by claiming for Mrs. Fitzherbert a character of unexceptionable excellence, Mr. Langdale forces the reader to apply a rigorous judgment to facts which would otherwise have been construed far from sternly. There are some matters much better let alone, and the connexion of Mrs. Fitzherbert with George the Fourth is one of them. Mr. Langdale's reason for the publication appears to us very insufficient. But for a passage in Lord Holland's 'Memoirs,' it seems, this book would not have been written. In that passage his lordship says that Mrs. Fitzherbert's own account of the matter to a friend of his, 'of strict veracity,' was this:—"It was at the Prince's own earnest and repeated solicitations—not at Mrs. Fitzherbert's request, that any ceremony was resorted to. She knew it to be invalid in law; she thought it nonsense, and told the Prince so." This story is false, and directly at variance with the facts with which the world were already familiar. If a book is to be written to refute every slander and untruth recorded by that amiable, but most mischievous chronicler of scandal, where is the list to end? His posthumous falsehoods were branded so soon as they saw the light.

They were thenceforth powerless to make or mar the reputation of any human being; and the turn which he gives to Mrs. Fitzherbert's story was only one of many instances of the natural incapacity of the man to believe in a purity or virtue above his own grovelling standard. Lord Holland's Memoirs will never be an authority for any fact of moment, and to make one of his many slanders a peg on which to hang an octavo volume, rather indicates an itching desire to put into print certain information which the writer was already burning to thrust upon the public. The lady's fame needed no vindication: the Prince's was already dark enough. We can see no purpose the book will serve but to point the sarcasms of those who delight in royal delinquencies, and who, in the abuse of courtly immorality, forget their own less brilliant if not less fragrant vices.

Mary Anne Smythe, better known as Mrs. Fitzherbert, had been twice a widow, when she attracted the admiration of the Prince of

Wales. Born in 1786, the daughter of a Hampshire gentleman, Walter Smythe, Esq., of Bambridge, she married, at the age of nineteen, Edward Weld, Esq., of Lulworth Castle, in the county of Dorset. This gentleman survived his marriage only a few months; and in less than three years afterwards she contracted a second union with a Staffordshire gentleman, Mr. Fitzherbert, of Swinerton. A fatality seemed to attend her; for this gentleman having caught a fever, in consequence of bathing when overheated, died within three years of their marriage. By this catastrophe she was left, for the second time, a widow, while yet only twenty-five, with a jointure of 2,000*l.* a-year, and considerable personal attractions. Of these a good idea may be formed from a pleasing portrait prefixed to this volume. Her face, without having any pretensions to a high order of beauty, was calculated to charm by its vivacity and the graceful roundness of its contour, and her person, ripe and inclining to *embonpoint*, enhanced the charm, which her kind and cheerful disposition was calculated to excite. With these attractions she was, no doubt, surrounded by hosts of admirers. The poetry of the day, such as it was, celebrated her beauty in the once familiar ballad, 'The Lass of Richmond Hill,' and in the fourth year of her widowhood, fame brought to her feet the heir-apparent to the throne, who was then six years younger than herself. The extravagance and profligacy of her princely admirer had by this time become sufficiently notorious, and it is not wonderful that a lady of Mrs. Fitzherbert's experience and position should have looked coldly upon his suit. Resistance, of course, but inflamed the ardour of the spoiled favourite of fortune. Piqued that the handkerchief, which so many were eager to lift, should be flung to her in vain, he seems to have grown desperate in proportion as she retreated, and at length to have actually believed himself in love with this *belle dame sans merci*. To what extremities he proceeded Mr. Langdale does not state, but we would fain believe that he speaks without authority when he talks of her having "avoided attempts made upon her honour by the Prince," an imputation now made, so far as we are aware, for the first time. Solicitations having failed, the Corydon of Carlton-house had recourse to a well-acted scene of despair, thus naively recorded by Lord Stourton, who had the story from the lady herself:—

"For some time her resistance had been availing, but she was about to meet with a species of attack so unprecedented and alarming, as to shake her resolution, and to force her to take that first step, which afterwards led by slow (but on the part of the Prince successful) advances, to that union which he so ardently desired, and to obtain which he was ready to risk such personal sacrifices. Keit, the surgeon, Lord Onslow, Lord Southampton, and Mr. Edward Bouverie, arrived at her house in the utmost consternation, informing her, that the life of the Prince was in imminent danger—that he had stabbed himself—and that only her immediate presence would save him. She resisted, in the most peremptory manner, all their importunities, saying that nothing should induce her to enter Carlton-house. She was afterwards brought to share in the alarm, but still, fearful of some stratagem derogatory to her reputation, insisted upon some lady of high character accompanying her, as an indispensable condition; the Duchess of Devonshire was selected. They four drove from Park-street to Devonshire-house, and took her along with them. She found the Prince pale, and covered with blood. The sight so overpowered her

faculties, that she was deprived almost of all consciousness. The Prince told her, that nothing would induce him to live unless she promised to become his wife, and permitted him to put a ring round her finger. I believe a ring from the hand of the Duchess of Devonshire was used upon the occasion, and not one of his own. Mrs. Fitzherbert being asked by me, whether she did not believe that some trick had been practised, and that it was not really the blood of his Royal Highness, answered in the negative; and said, she had frequently seen the scar, and that some brandy-and-water was near his bedside when she was called to him on the day he wounded himself."

There is something supremely ludicrous in this scene. It is quite on a par with that famous passage in 'Nicholas Nickleby,' where Mr. Mantalini poisons himself for the seventh time:—

"Oh, Mr. Nickleby, sir!" said the girl. "Go up, for the love of Gracious—master's been and done it again!"

"Done what?" said Ralph, tartly. "What d'ye mean?"

"I knew he would, if he was drove to it," cried the girl; "I said so all along."

"Come here, you silly wench," said Ralph, catching her by the wrist; "and don't carry family matters to the neighbours, destroying the credit of the establishment."

"Ralph quickly reached the private sitting-room, where he was rather amazed by the confused and inexplicable scene in which he suddenly found himself."

"There were all the young lady workers, some with bonnets and some without, in various attitudes expressive of alarm and consternation; some gathered round Madame Mantalini, who was in tears upon one chair; and others round Miss Knag, who was in opposition tears upon another; and others round Mr. Mantalini, who was perhaps the most striking figure in the whole group; for Mr. Mantalini's legs were extended at full length upon the floor, and his head and shoulders were supported by a very tall footman, who didn't seem to know what to do with them; and Mr. Mantalini's eyes were closed, and his face was pale, and his hair was comparatively straight, and his whiskers and moustache were limp, and his teeth were clenched; and he had a little bottle in his right hand, and a little tea-spoon in his left; and his hands, arms, legs, and shoulders, were all stiff and powerless."

"What is the matter here?" said Ralph, pressing forward.

"At this inquiry the clamour was increased twenty-fold, and an astounding string of such contradictions as—'He's poisoned himself!'—'He hasn't.'—'Send for a doctor!'—'Don't.'—'He's dying!'—'He isn't; he's only pretending!'—poured forth with bewildering volubility."

"Here a gurgling voice was heard to ejaculate—as part of the wanderings of a sick man—the words, 'Demnition sweetness!'"

Mrs. Mantalini, as we all know, was inexorable. Mrs. Fitzherbert was, however, more impressible. The sight of "the Prince, pale, and covered with blood," with the brandy-and-water by his bedside, was too much for her. But though in the first moment of surprise her firmness relented, "with the morning cool reflection came," and she took the securest means of escaping her *Orlando Innamorato*, by leaving the country, sending, at the same time, a letter to Lord Southampton, "protesting against what had taken place, as not being then a free agent. She retired to Aix-la-Chapelle, and afterwards to Holland. The Prince went down into the country to Lord Southampton's for change of air." Delightful bathos after the high-strung frenzy of the few preceding days!

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5. Luther's Friend Alexis is killed by a Flash of Lightning close beside him, on a journey, when they were travelling together.
6. Luther enters the Augustinian Convent, 1505.
7. Luther is ordained Priest.
8. Luther's Troubles and Penances in the Convent.
9. Luther restored by Music.
10. Luther comforted by an aged Monk.
11. Luther gives Lectures at Wittenberg.
12. Luther preaches in the Convent Chapel.
13. Luther at Rome.
14. Luther created a Doctor.
15. Luther acting as Vicar-general of the Augustinian Order.
16. Below, Luther is seen refusing Absolution to Penitents producing their Indulgences; and in the Centre he is affixing his ninety-five Theses to the Church-door of Wittenberg. On the Left, Tetzel is dispensing his Indulgences and burning Luther's Theses; while on the Right, the Students of Wittenberg are burning Tetzel's Counter-Theses.
17. Luther before the Legate Gaetan.
18. Luther's Disputation with Eck.
19. Luther burning the Pope's Bull.
20. Luther's Entrance into Worms.
21. Above, Luther is seen preparing himself by Prayer to appear before the Emperor and Diet. Below, he is standing with Frumberg at the Entrance of the Hall.
22. Luther before the Diet of Worms.
23. Luther taken Prisoner on his Return.
24. Luther translating the Bible at Wartburg.
25. Below, Luther is riding away from Wartburg. Above, to the Left, Luther and the Swiss Students in the Black Bear at Jena; to the Right, Luther, amidst his Friends at Wittenberg, recognised by the same Students.
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REVIEWS.

Memoirs of Mrs. Fitzherbert. With an Account of her Marriage with H.R.H. the Prince of Wales, afterwards King George the Fourth. By the Hon. Charles Langdale. Bentley.

THIS book is uncalled for and injudicious. Uncalled for, as containing no new facts of the least importance; injudicious, as compelling a judgment upon a transaction which had been much better left to drift into oblivion with the other scandals of the Georgian era. The main fact which it establishes, of a marriage having actually taken place between the Prince of Wales and Mrs. Fitzherbert, has been admitted by every writer of authority for many years. The details which Mr. Langdale furnishes neither prove the legality of this union, nor vindicate the lady from the only charge against her which ever dwelt in the public mind, —namely, that of imprudence in forming an alliance, contrary to law, with a man unworthy of the sacrifice involved in the act. On the contrary, they only bring this imprudence into the strongest relief, while, by claiming for Mrs. Fitzherbert a character of unexceptionable excellence, Mr. Langdale forces the reader to apply a rigorous judgment to facts which would otherwise have been construed far from sternly. There are some matters much better let alone, and the connexion of Mrs. Fitzherbert with George the Fourth is one of them. Mr. Langdale's reason for the publication appears to us very insufficient. But for a passage in Lord Holland's 'Memoirs,' it seems, this book would not have been written. In that passage his lordship says that Mrs. Fitzherbert's own account of the matter to a friend of his, 'of strict veracity,' was this:—"It was at the Prince's own earnest and repeated solicitations—not at Mrs. Fitzherbert's request, that any ceremony was resorted to. She knew it to be invalid in law; she thought it nonsense, and told the Prince so." This story is false, and directly at variance with the facts with which the world were already familiar. If a book is to be written to refute every slander and untruth recorded by that amiable, but most mischievous chronicler of scandal, where is the list to end? His posthumous falsehoods were branded so soon as they saw the light. They were thenceforth powerless to make or mar the reputation of any human being; and the turn which he gives to Mrs. Fitzherbert's story was only one of many instances of the natural incapacity of the man to believe in a purity or virtue above his own grovelling standard. Lord Holland's Memoirs will never be an authority for any fact of moment, and to make one of his many slanders a peg on which to hang an octavo volume, rather indicates an itching desire to put into print certain information which the writer was already burning to thrust upon the public. The lady's fame needed no vindication: the Prince's was already dark enough. We can see no purpose the book will serve but to point the sarcasms of those who delight in royal delinquencies, and who, in the abuse of courtly immorality, forget their own less brilliant if not less flagrant vices.

Mary Anne Smythe, better known as Mrs. Fitzherbert, had been twice a widow, when she attracted the admiration of the Prince of

Wales. Born in 1786, the daughter of a Hampshire gentleman, Walter Smythe, Esq., of Bambridge, she married, at the age of nineteen, Edward Weld, Esq., of Lulworth Castle, in the county of Dorset. This gentleman survived his marriage only a few months; and in less than three years afterwards she contracted a second union with a Staffordshire gentleman, Mr. Fitzherbert, of Swinerton. A fatality seemed to attend her; for this gentleman having caught a fever, in consequence of bathing when overheated, died within three years of their marriage. By this catastrophe she was left, for the second time, a widow, while yet only twenty-five, with a jointure of 2,000*l.* a-year, and considerable personal attractions. Of these a good idea may be formed from a pleasing portrait prefixed to this volume. Her face, without having any pretensions to a high order of beauty, was calculated to charm by its vivacity and the graceful roundness of its contour, and her person, ripe and inclining to *embonpoint*, enhanced the charm, which her kind and cheerful disposition was calculated to excite. With these attractions she was, no doubt, surrounded by hosts of admirers. The poetry of the day, such as it was, celebrated her beauty in the once familiar ballad, 'The Lass of Richmond Hill,' and in the fourth year of her widowhood, fame brought to her feet the heir-apparent to the throne, who was then six years younger than herself. The extravagance and profligacy of her princely admirer had by this time become sufficiently notorious, and it is not wonderful that a lady of Mrs. Fitzherbert's experience and position should have looked coldly upon his suit. Resistance, of course, but inflamed the ardour of the spoiled favourite of fortune. Piqued that the handkerchief, which so many were eager to lift, should be flung to her in vain, he seems to have grown desperate in proportion as she retreated, and at length to have actually believed himself in love with this *belle dame sans merci*. To what extremities he proceeded Mr. Langdale does not state, but we would fain believe that he speaks without authority when he talks of her having "avoided attempts made upon her honour by the Prince," an imputation now made, so far as we are aware, for the first time. Solicitations having failed, the Cordon of Carlton-house had recourse to a well-acted scene of despair, thus naively recorded by Lord Stourton, who had the story from the lady herself:—

"For some time her resistance had been availing, but she was about to meet with a species of attack so unprecedented and alarming, as to shake her resolution, and to force her to take that first step, which afterwards led by slow (but on the part of the Prince successful) advances, to that union which he so ardently desired, and to obtain which he was ready to risk such personal sacrifices. Keit, the surgeon, Lord Onslow, Lord Southampton, and Mr. Edward Bouverie, arrived at her house in the utmost consternation, informing her, that the life of the Prince was in imminent danger—that he had stabbed himself—and that only her immediate presence would save him. She resisted, in the most peremptory manner, all their importunities, saying that nothing should induce her to enter Carlton-house. She was afterwards brought to share in the alarm, but still, fearful of some stratagem derogatory to her reputation, insisted upon some lady of high character accompanying her, as an indispensable condition; the Duchess of Devonshire was selected. They four drove from Park-street to Devonshire-house, and took her along with them. She found the Prince pale, and covered with blood. The sight so overpowered her

faculties, that she was deprived almost of all consciousness. The Prince told her, that nothing would induce him to live unless she promised to become his wife, and permitted him to put a ring round her finger. I believe a ring from the hand of the Duchess of Devonshire was used upon the occasion, and not one of his own. Mrs. Fitzherbert being asked by me, whether she did not believe that some trick had been practised, and that it was not really the blood of his Royal Highness, answered in the negative; and said, she had frequently seen the scar, and that some brandy-and-water was near his bedside when she was called to him on the day he wounded himself."

There is something supremely ludicrous in this scene. It is quite on a par with that famous passage in 'Nicholas Nickleby,' where Mr. Mantalini poisons himself for the seventh time:—

"'Oh, Mr. Nickleby, sir!' said the girl. 'Go up, for the love of Gracious—master's been and done it again!'

"'Done what?' said Ralph, tartly. 'What d'ye mean?'

"'I knew he would, if he was drove to it,' cried the girl; 'I said so all along.'

"'Come here, you silly wench,' said Ralph, catching her by the wrist; 'and don't carry family matters to the neighbours, destroying the credit of the establishment.'

"Ralph quickly reached the private sitting-room, where he was rather amazed by the confused and inexplicable scene in which he suddenly found himself.

"There were all the young lady workers, some with bonnets and some without, in various attitudes expressive of alarm and consternation; some gathered round Madame Mantalini, who was in tears upon one chair; and others round Miss Knag, who was in opposition tears upon another; and others round Mr. Mantalini, who was perhaps the most striking figure in the whole group; for Mr. Mantalini's legs were extended at full length upon the floor, and his head and shoulders were supported by a very tall footman, who didn't seem to know what to do with them; and Mr. Mantalini's eyes were closed, and his face was pale, and his hair was comparatively straight, and his whiskers and moustache were limp, and his teeth were clenched; and he had a little bottle in his right hand, and a little tea-spoon in his left; and his hands, arms, legs, and shoulders, were all stiff and powerless.

"'What is the matter here?' said Ralph, pressing forward.

"At this inquiry the clamour was increased twenty-fold, and an astounding string of such contradictions as—'He's poisoned himself!'—'He hasn't.'—'Send for a doctor!'—'Don't.'—'He's dying!'—'He isn't; he's only pretending!'—poured forth with bewildering volubility.

"Here a gurgling voice was heard to ejaculate—as part of the wanderings of a sick man—the words, 'Demition sweetness!'

Mrs. Mantalini, as we all know, was inexorable. Mrs. Fitzherbert was, however, more impressible. The sight of "the Prince, pale, and covered with blood," with the brandy-and-water by his bedside, was too much for her. But though in the first moment of surprise her firmness relented, "with the morning cool reflection came," and she took the surest means of escaping her *Orlando Innamorato*, by leaving the country, sending, at the same time, a letter to Lord Southampton, "protesting against what had taken place, as not being then a free agent. She retired to Aix-la-Chapelle, and afterwards to Holland. The Prince went down into the country to Lord Southampton's for change of air." Delightful baths after the high-strung frenzy of the few preceding days!

In Holland, Mrs. Fitzherbert was received on a footing of friendly intimacy at the court

of the Stadtholder, and had to undergo the delicate ordeal of answering his inquiries about the Prince, for whom a marriage with the Princess of Orange was then in negotiation. From this awkward position the lady may be presumed to have extricated herself with credit, as she retained the friendship of the Princess in future years, although the Stadtholder himself was cool to her ever afterwards. She remained abroad upwards of a year, "fighting off" the Prince's addresses. Courier after courier pursued her through France with such speed as to rouse the suspicion of the French government. Three of them were lodged in prison, but no doubt were duly released when the innocently inflammable character of their despatches came to be known. The Cupid's messenger, selected by the Prince as the organ of communication with the lady, was no less a person than that paragon of all public and private virtue, Philippe Egalité, who must have admired profoundly the scruples of the fugitive widow. Under the pressure of these importunities, she promised, first, never to marry any other person, and afterwards to return to England and marry the Prince, "on those conditions which satisfied her own conscience, though she could have no legal claim to be his wife." "I have seen," adds Lord Stourton, "a letter of thirty-seven pages, written, as she informed me, not long before this step was taken, entirely in the handwriting of the Prince, in which it was stated by him that his father would connive at the union." It is clear, therefore, that Mrs. Fitzherbert acted in the full knowledge of the invalidity of her marriage, and that she was in no sense "trepanned into a sacrifice of her honour," as affirmed by Lord Brougham in the Life of George IV., in his 'Lives of Eminent Statesmen.' Up to this point she had nothing to complain of, for the remedy against her lover's importunities was in her own hands. Strangely enough, not a word is said throughout the volumes as to the state of her affections towards him at this period, and indeed we are left to infer that she consented to the marriage to please him, and not to please herself. The question of conscience rested with herself, and we do not presume to judge it. Of the legality and imprudence of the step there could be no question. By marrying a Catholic the Prince forfeited his right to the crown; by marrying without his father's consent he violated the law, which annulled the marriage of a prince of the blood contracted without such consent. Mrs. Fitzherbert's consent to an act involving such consequences was a fault of the gravest character, and leading, as it might well have done, to great political embarrassments, she was most culpable in yielding it. It was a fraud upon the Prince's family and upon the nation, and led, as all connexions so formed must lead, to a series of equivocations and ever accumulating miseries. We may think leniently of the woman,—all the more so, if it appeared, which it does not, that her affections were engaged,—but we can find no justification for the offence. At all events the lady knew well all the hazards, political and personal, consequent on her consent. She returned to England, and immediately afterwards was married to the Prince, by a clergyman of the Church of England, in presence of her uncle and brother, and the certificate of their union, signed by the principal parties and the clergyman, is still in existence. The signatures of the witnesses were cut off by the lady herself

at a moment when danger to them was apprehended.

Such an event could not take place without a whisper of it speedily reaching the public ear, and the first fruits of evil appeared so early as 1787, within about a year of the marriage, on the well-known occasion when Fox, in his place in Parliament, upon the authority of the Prince, denied the rumours of the marriage as a calumny, "not merely with regard to the effect of certain existing laws, but *in toto*, in point of fact as well as law." For this declaration Mrs. Fitzherbert never forgave the great Whig statesman—why, we cannot see. He spoke, believing what the Prince had told him, and what he would not have spoken but for this belief. Nobody else, apparently, believed the denial, for we are told—

"The public supported her by their conduct on this occasion; for at no period of her life were their visits so numerous at her house as on the day which followed Mr. Fox's memorable speech; and, to use her own expression, 'the knocker was never still during the whole day.'"

The Prince protested that Fox had made the statement without his authority. For cool mendacity it will be difficult to find a parallel to the following incident:—

"Mrs. Fitzherbert was on a visit with the Hon. Mrs. Butler, her friend and relative, and at whose house the Prince frequently met Mrs. Fitzherbert. The Prince called the morning after the denial of the marriage in the House of Commons by Mr. Fox. He went up to Mrs. Fitzherbert, and, taking hold of both her hands and caressing her, said, 'Only conceive, Maria, what Fox did yesterday! He went down to the House, and denied that you and I were man and wife! Did you ever hear of such a thing?' Mrs. Fitzherbert made no reply, but changed countenance and turned pale."

One falsehood breeds many. Mrs. Fitzherbert's conscientious scruples may have been satisfied by the formality of a marriage, but her common sense should have warned her that duplicity in public must end in falsehood in private, and that the lover who dared not at peril of his crown acknowledge her as his wife, was not likely either to be very scrupulous in disavowing the union, or to treat her with constancy as his mistress. This book is singularly deficient in dates, but we gather from it that his first separation from her took place, at an interval of very few years, some time before his marriage in 1795 with the Princess Caroline of Brunswick. Lady Jersey was the Arnida who on this occasion threw her spells upon the fickle lover. His marriage soon succeeded, and at this formal abandonment Mrs. Fitzherbert was "deeply distressed and depressed in spirits, as it affected her reputation in the eyes of the world." However her reputation was affected, she appears to have lost nothing in the sympathy either of the Court or of the public. That George the Third and his wife were aware of their son's marriage with her cannot be doubted. They received her on a footing of the greatest intimacy, and treated her with uniform affection and tenderness. Mrs. Fitzherbert says she retained her hold upon their regard by keeping nothing secret from them. Of course, therefore, the great event of her life was well known. Yet they urged on the marriage of the Prince with the Princess Caroline! Here is a theme for social moralists to expatiate upon. But, strange as such conduct may seem, still stranger remains behind:—

"When she had thought her connection with the Prince was broken off for ever by his second

union, she was soon placed by him in difficulties, from the same earnest and almost desperate pursuit as she had been exposed to during the first interval of his attachment. Numbers of the royal family, both male and female, urged a reconciliation, even upon a principle of duty!"

Here was a nice case of conscience, and the lady sought a solution of her perplexity at head quarters. An emissary was despatched to Rome, and returned with a reply favourable to the wishes of the Prince. This might indeed have been expected, for the barrier to their marriage being purely statutory, it was not likely to be recognised by the head of the Romish Church. Mrs. Fitzherbert, we are informed, declined to receive the Prince until the papal brief sanctioning her return to him arrived, when she met him in public upon the old footing:—

"The next eight years were, she said, the happiest of her connexion with the Prince. She used to say that they were extremely poor, but as merry as crickets; and, as a proof of their poverty, she told me that once, on their returning to London from Brighton, they mustered their common means and could not raise five pounds between them. She added, however, that even this period, the happiest of their lives, was much embittered by the numerous political difficulties which frequently surrounded the Prince; and she particularly alluded to what has been termed 'The Delicate Investigation,' in which Queen Caroline and his Royal Highness had been concerned."

We are not told whether Mrs. Fitzherbert continued, throughout this scandalous period of her husband's history, to enjoy the "satisfaction of conscience" with which she originally formed her connexion with him. Such collisions must surely have awakened some misgivings as to the ethical propriety of the relation in which they stood.

The renewed passion of the Prince was of course only temporary. His fancy soon settled elsewhere, and, on this occasion, one of Mrs. Fitzherbert's own friends, Lady Hertford, was destined to supplant her. This lady's intercession had been solicited by Mrs. Fitzherbert, to secure from the Marquis of Hertford the guardianship of a daughter of Lady Horatio Seymour, who had been entrusted to Mrs. Fitzherbert's care by that lady, his near relative, when going abroad for her health. To this girl Mrs. Fitzherbert, having no child of her own, had become devotedly attached, an attachment which was deepened on the mother's death. Some of the child's relatives, jealous of the religion of its protectress, applied to the Chancellor to get her withdrawn from her custody, and the Prince, who shared Mrs. Fitzherbert's love for the child, united with her in endeavouring to thwart this application. In the negotiations to which this gave rise he was brought much into contact with the Marchioness of Hertford, who by degrees obtained "an ascendancy over him superior to that possessed by Mrs. Fitzherbert herself, and which from a friend converted her into a successful rival." It was now that Mrs. Fitzherbert began to feel, in their full force, the pitiable consequences of her alliance with the Prince. Mortifications and slights, such as only a nature made cruel by selfish indulgence can inflict, and which to a loving and generous woman are a daily death, thenceforth awaited her. At last, even the semblance of intimacy was broken by a savage insult, upon the occasion of a dinner given to Louis XVIII., when the Prince prepared a public indignity for her, which decided her in withdrawing from him. They never met again. When he was dying, some traces of "the late re-

morse of love" appear to have awakened within him. A letter which she wrote, containing, it is said, an affecting tender of her services, was seized by him with eagerness, and placed beneath his pillow. He did not, however, avail himself of the offer; but that she was present in his thoughts is proved by the circumstance, which seems to be pretty well ascertained, that he was buried with her portrait round his neck.

After his death, Mrs. Fitzherbert sought an interview with William IV., in which she laid before him the papers establishing her marriage. "He was moved to tears by their perusal, and expressed his surprise at so much forbearance with such documents in her possession, and under the pressure of such long and severe trials." He offered to make her a duchess, as some amends, but this she declined, saying "that she did not wish for any rank; that she had borne through life the name of Mrs. Fitzherbert; that she had never disgraced it, and did not wish to change it." The King thereupon authorised her to assume the royal livery, and to wear widow's weeds for his brother. He introduced her to his family with distinguished courtesy, and to the end of his reign she attended his "small Sunday parties at Brighton, and there, as upon all other occasions, she was received with uniform kindness and consideration."

The concluding years of her life were spent almost entirely at Brighton, where she died on the 29th of March, 1837. Over her tomb in the Catholic Church there, a monument was erected by the Hon. Mrs. Lionel Dawson Damer, the daughter of Lady Horatio Seymour, to whom reference has been made. The finger of the figure on this monument bears three rings, in token of Mrs. Fitzherbert's triple marriage, and the inscription is a more precious tribute to her memory than any record of the unhappy union with which her name will be connected in the annals of one of the most memorable periods of English history. It bears to be raised to "the revered and beloved memory" of "Maria Fitzherbert," by "one to whom she was more than a parent, as a humble tribute of her gratitude and affection." It had been well, we think, that the name of Maria Fitzherbert had been left by Mr. Langdale to share the silence of her honoured tomb. When spoken of at all, it was spoken of with sympathy and respect. This book will deepen neither; but it furnishes valuable materials for those who use the vices of royal and aristocratic personages to spice their diatribes against the two upper estates of the realm. Mr. Thackeray has recently been carrying the scandals of the courts of the four Georges to our American brethren, by way, no doubt, of giving them juster notions of the prevailing code of morals in the old country, and of the working of our constitutional system. Had this book appeared before he departed on this patriotic errand, how many an epigram might it not have helped him to turn, how many a sarcasm to point! We are not proud of the state of private and public principle in high quarters which this book reveals. Indeed, there is no true Englishman who would not wish to throw the incidents it records into the darkness of oblivion. The amours of princes are not more respectable than those of their subjects. They are, at all events, no part of the history of a nation. And the venality and sycophancy of courtiers, male and female, are too hateful to contemplate in life, where we cannot escape them, to be endurable when served up

at second hand in books. Happily, the stream of England's progress flows on in these days uninfluenced either by the baseness of kings or their flatterers. The acts which make its greatness are its history, not the vices or peccadilloes of its rulers. These should be left to die with the ephemeral scandals of the journals, not dragged into light after the interval of years in such volumes as the present. It is a matter of no possible moment to the world whether George IV. was married to Mrs. Fitzherbert or not, for no issue resulted from the union. The lady was satisfied that she acted in the light of conscience, and in accordance with the dictates of her faith. This conviction, no doubt, sustained her through her trials. The world saw her good, virtuous, kind. She had their respect while she lived; when dead, historians have allotted to her a full measure of justice. That there should be some sceptics of all virtue, like Lord Holland, to calumniate her fame, who, that knows mankind, is surprised to learn? What matter?

Let them rave!
She is quiet in the grave.

The Bayeux Tapestry Elucidated. By Rev. John Collingwood Bruce, LL.D., F.S.A., &c. John Russell Smith.

THE fabric of English history is made up of materials extremely curious and varied. The records which have been left to us by our own chroniclers are most abundant and diversified, but historical monuments of the highest interest exist beyond the shores of Britain, and we are glad whenever there is an opportunity to avail ourselves of the kindred stores of other nations. It was this feeling which led the London Society of Antiquaries to commission the lamented Charles Stothard to engrave for them in fac-simile the famous Tapestry of Bayeux; and now, since no written elucidation of this very remarkable document has emanated from that learned body, one of its most energetic members has devoted his attention to the subject, and has placed in our hands the result of his inquiries in the form of a quarto volume. The work is written with much spirit, and in a peculiarly graphic and attractive style: it sets forth, in a manner at once conclusive and satisfactory, the author's views of the embroidered chronicle, and it combines, with a clear description of the whole, an outline set of engravings.

The Norman invasion may be truly regarded as the most critical epoch in English history. Upon its results the future of England mainly depended for the distinctive features which should determine its ultimate character. The shock was a rude one, but eventually salutary in its effects and influences. A contemporaneous record of the Norman conquest, which is also a personal memoir both of the Norman conquerors and of their Anglo-Saxon opponents, possesses much stronger claims upon our attentive regard than those arising merely from its antiquarian curiosity. It gives completeness to one of the earliest as well as the most important chapters in our national history, and while it confirms its authority it illustrates its details. Such is the Bayeux Tapestry. It has originally formed one piece, and it measures two hundred and twenty-seven feet in length, by about twenty inches in breadth.

"The groundwork of it is a strip of rather fine linen cloth, which, through age, has assumed the tinge of brown-holland. The stitches consist of

lines of coloured worsted laid side by side, and bound down at intervals with cross fastenings. The parts intended to represent flesh are left untouched by the needle. The colours chiefly used are dark and light blue, red, pink, yellow, buff, and dark and light green. . . . Perspective and light and shade are wholly disregarded. An effort is made, by varying the colours employed, to avoid the confusion arising from this circumstance: thus, while the leg of a horse which is nearest to the spectator is painted blue, the one more removed will be coloured red; or if the one be pink, the other may be a greenish yellow. The colours are employed somewhat fancifully, and we have horses exhibited to us of hues which, could they be realized in living specimens in Hyde Park nowadays, would attract the envy and admiration of all beholders. Notwithstanding the liberty thus taken, the harmony of the colouring is such, that persons may look at the Tapestry for some time without discovering that truth, in this particular, has been in any degree violated."

The drawing is singularly good for the period, and the artist has infused no ordinary amount of energy and expression into the work. The Tapestry is divided into seventy-two compartments or scenes, which are generally separated from one another by conventional figures of trees. Above each subject a brief explanatory inscription in Latin is introduced. The incidents of the several scenes occupy the central portion of the Tapestry, and above and below them are a variety of miscellaneous objects, so arranged as to form a kind of ornamental border to the entire work. Some idea of the labour involved in this work may be gathered from the number of figures represented in it: it contains 623 figures of men, 202 of horses, 55 of dogs, 505 of various other animals; and, with these, 37 representations of buildings, 41 of ships and boats, and 49 of trees—in all, 1512 figures. With the exception of some comparatively unimportant injuries at its commencement and its end, it is in a remarkably perfect state; and so fresh and vivid are the colours, that they appear almost as of yesterday, instead of having been the work of eight centuries past. It is preserved in the town-library at Bayeux, where it is readily accessible; it is advantageously exposed to view, by being extended in eight lengths from end to end of the room, and is protected from injury by being covered with glass.

Attention was first invited to the Bayeux Tapestry, in modern times, by M. Launelot, who, in 1724, found a drawing of a portion of it at Paris. In consequence of his suggestions, a diligent search for the original was instituted, and the relic was found at Bayeux, by Father Montfaucon. From the first it was pronounced to be a work of the age of William the Conqueror, and intended to commemorate his exploits; and at Bayeux it has always been popularly ascribed to Matilda herself, the Conqueror's queen. As would naturally be anticipated, much discussion has arisen respecting the author of this work, and the exact period to which the execution of it may be attributed. The precise nature of some of the scenes has also excited various expressions of opinion. Mr. Bruce, having carefully analysed all that had been previously written upon his subject, and having also, with no less care, studied the original Tapestry, has given us the conclusions at which he has himself arrived. He is decidedly (and, as we believe, justly) of opinion that Queen Matilda was the embroidress, assisted probably by some of the ladies, English as well as Norman, who were in close attendance

on her person. The Tapestry he considers to have been "a double memorial—a record of the love and duty of William's consort, as well as of the skill and valour of the great hero himself:"—

"And never, perhaps," adds our author, "was so important a document written in worsted. It is a full and a faithful chronicle of an event on which the modern history of the world has turned. It is referred to, as an historical authority, by nearly every writer who discusses the period. And its character throughout warrants us," he continues, "in pronouncing it to be a monument worthy of its reputed author,* and of the event which it is designed to commemorate."

That event was the accession of Duke William of Normandy to the English crown, as his rightful and just inheritance, no less than the prize of his victorious arms. In the early days of his sovereignty, it was a matter of the greatest moment that the title of the Conqueror should be supported by other arguments than that of the sword; and so, also, true policy would lead the victor of Hastings to proclaim to the world, that the defeat of the Anglo-Saxon forces was itself a great act of retributive justice, and the death of Harold the fitting recompence of his perjury and ingratitude. This evidently was the object of the royal embroidress of the Tapestry; we may accordingly conclude that she entered upon her work very shortly after she had attained to the rank of Queen Consort of England, and before it had come to be a matter of indifference to her lord whether he could show any other title to his crown than the strong grasp with which he held it. Thus the Tapestry comprehends much more than the battle and the preparations of which the battle was the issue.

Still, it is throughout one continuous record. The concluding scene is the sequel of the opening incidents. The chief personages, who stand forward in prominent relief from first to last, are William and Harold. Their individuality and their presence are always carefully indicated by the artist, and all the diversified groups are kept subordinate to the main action between the Princes. Every variety of defensive equipment and of defensive armour known at the time of the Conquest, and then in use by both Saxons and Normans, is represented in the Tapestry; and it also furnishes comprehensive illustrations of the ordinary costume of the period, and of the sentiments, habits, and usages of the two nations. Female costume, and the duties and occupations of women, form the exception to the completeness of the illustrative record; but three female figures appear in the Tapestry. The royal embroidress was too much occupied with scenes in which the actors would necessarily be men, to seek for episodes simply for the purpose of introducing figures of her own sex.

Half a century before the ships of Duke William crossed the channel, a Norman invasion of England loomed ominously in the distance. In the times of the Danish depredations, Ethelred II. had married Emma, daughter of Richard I. Duke of Normandy, apparently with a view to secure the powerful aid of the house of Rollo against the seakings of the north. The two sons of this

marriage, however, were compelled to bow to the supremacy of the Danes; and the threat of their uncle, the Norman Robert, that he would by force place one of the throne of Alfred, remained without fulfilment. Eventually, Edward (afterwards the Confessor) succeeded to the sovereignty. Being himself childless, in his declining years Edward naturally desired to fix the succession upon some one of his Norman kinsmen; and who was so well qualified to support this weighty charge as William? The Tapestry commences with the embassy of Harold to Normandy, to convey to Duke William the purpose of the Confessor. Harold is represented as landing on the shores of Guernsey, Count of Ponthieu, whither, for some private purpose of his own, he had directed his course. Guy Harold; but, after a while, he is induced to surrender him to William. Harold next appears with the Norman Duke, as his companion-in-arms in a campaign in the neighbourhood of his duchy; and in acknowledgement of his services at Bayeux, he receives from William himself the honour of knighthood. A part of the ceremonial of conferring this knightly rank was an oath of fidelity to William, with a special covenant to secure to him, so far as in him lay, the Crown of England. Harold returns; has an interview with the Confessor shortly before the death of that monarch; and then, regardless of oath and covenant, forthwith invests himself with the insignia of England's royalty. William is speedily informed that Edward is dead and that Harold is king. He determines at once on an invasion of his own country. His preparations are presently made. The Channel is crossed. The untimely descent of Haraldra, the Norwegian, had summoned Harold northwards, and the Norman army is landed in safety on the Sussex coast. Flushed with victory over invaders in one quarter, the gallant Saxon makes a rush upon the formidable band who had established themselves in another. On Saturday, October 14th, 1066, the great battle is fought, and it brings the reign of the last Saxon king of England violently to a close. The battle forms the closing scene of the Tapestry.

In the autumn of 1803, when Bonaparte, then First Consul of France, contemplated the invasion of England, the Tapestry was brought from its obscurity at Bayeux, and exhibited in the National Museum at Paris, where it remained some months. The Exhibition was popular, and was held to presage a repetition in the 19th century of the great achievement of the 11th. Although Mr. Bruce's engravings of the Tapestry are not quite so sharp and characteristic as could be wished, the volume, which has been entirely produced at Newcastle, does great credit to the press of that town.

Margaret and her Bridesmaids. By the Author of 'Woman's Devotion.' 3 vols. Hurst and Blackett.

Maurice Elvington: An Autobiography. Edited by Wilfrid East. 3 vols. Smith, Elder, and Co.

THERE is no class of publications in which the honest judgment of literary critics is likely to be so little the measure of popular success as with regard to novels. The common herd of readers, who seek only amusement or excitement from such books, do not care to examine them in the same light that a reviewer

is expected to do. The same old plots and stock characters are re-produced year after year, often with little variety except of names and costumes, serving the passing purposes of the circulating library quite as well as stories on which greater original invention or literary skill have evidently been bestowed. Often, the more trite and commonplace the materials of the novels are, the more likelihood is there of their having a good run, as their little day of popularity is technically called. We can scarcely blame professional novelists for meeting the popular taste, while we cannot be blamed for withholding from them critical commendation. The story of 'Margaret and her Bridesmaids' is equal to the ordinary average of novels of its class. It has the advantage of more than the usual number, if not variety, of female characters, the first sentence introducing no fewer than four of them. How completely conventional the style of the book is, according to the ideal models of novel writers, may be gathered from the sketch of one of these four girls, beautiful and interesting, who, being treated disrespectfully by her companions, "erect and disdainful, showed no other symptom of annoyance than a slight dilating of her nostril, and a curl of the lip, that approached a sneer too nearly not to mar her Saxon beauty." There are pretty incidents in the story, some of the characters are distinctly drawn, such as the gentle Pru, and warm-hearted Pro, and impulsive Flo, to give the familiar appellation of these young ladies. Not to speak of Margaret, the heroine, Lotty is a very lovable creature, who deserves the good settlement, with the account of which the story ends *selon les règles*.

'Elvington' is a story of much less common materials, and in the hands of a more skilful artist might have attracted some notice. It purports to be the autobiography of Maurice Elvington, a man out of suits with fortune, from his entry upon college life at Oxford, till his disappearance to vegetate in some colonial settlement. For this, as for any other mode of life, money is necessary, a sufficiency of which comes to him by the will of an eccentric aunt, a political philosopher of the Godwin and Harriet Martineau school. In the will it was stated that "Maurice Elvington has been the unfortunate and innocent victim of what are misnamed the laws of his native country, but has had the energy to rise superior to a bad education. He supported himself in this country by his own exertions for several years, married a decent young woman from the midst of the disfranchised working-classes, and sought a home in a new world and virgin soil, where he could contemplate the perfections of the noble savage, and eat his bread far from the cold shade of a worn-out aristocracy, the crafts of priests, and the oppressions of Kings." The wife alluded to had perished at sea, but a daughter remains to be the comfort and the companion of the exile. In his previous life Maurice had passed through various vicissitudes, and he recounts some of his adventures while a private tutor, and while engaged in literary pursuits in London. His vain endeavours to rise to respectable affluence in life are easily accounted for, as he had neither the natural qualifications nor acquired habits to ensure success. The story has many points of interest, and might have been popular and useful, had the writer possessed ability to work out better the plan of the autobiography.

* In styling Matilda the "Author" of the Tapestry, Mr. Bruce desires to impute the execution only of the embroidery to the Queen and her ladies. The designs for the series of historical pictures were, in all probability, the production of some professional artist; and from a certain "Romanesque" of treatment which prevades the work, this artist may be considered to have been acquainted with the arts of Rome.

The Danes and the Swedes. By Charles Henry Scott. Longman and Co.

OLD historical associations unite with political motives in awakening interest in the lands of the Danes and the Swedes. From the seas that wash their shores came the fleets of the Scandinavian rovers, whose spirit yet lives in the navy of Great Britain. The land of the Angles still retains its ancient name of Angeln, the cradle of the adventurous race which subdued and possessed Britain when it ceased to be a Roman province. In language, customs, institutions, legends, and antiquities, there are still to be traced proofs of a common ancestry. All this gives a romantic interest to a sojourn in lands which have also in their natural scenery much of the wildness and sublimity, if not the cultivated beauty or classic attractions, of more frequented scenes of travel. The present volume contains the record of a tour in Schleswig-Holstein, Denmark, and Sweden, countries in which, at this moment, great interest is felt by Englishmen. It is some years since Mr. Scott visited them, his tour having been made in 1850, but to the notes taken at the time he has added the most recent information from the best sources. The book is in the form of a personal narrative, historical notices and statistical facts, from official and authentic documents, being introduced. The result is, that in a volume of about four hundred pages we have a most trustworthy and comprehensive report of the actual state of those northern kingdoms.

Of the antiquities of the Scandinavian kingdoms ample notices are given, especially in describing the collections in the museums. One of the richest of these is in the Christiansborg Palace at Copenhagen, well known to historians and archaeologists. Mr. Scott enumerates some of the most important treasures in this museum, and with his own explanations and remarks he gives passages from Vossæe, and other writers best able to elucidate the subjects. Of the galleries of art in the places visited acceptable notices also appear. One chapter, for instance, is devoted to the Thorwaldsen Museum, where the works of the great Danish sculptor are collected and preserved with patriotic reverence. Stockholm is not so rich in museums as Copenhagen, but it possesses some collections of great value, and there are monumental and historical memorials that deeply interest the traveller. Such is the interior of the Riddarsholm Church, now only used as a great mausoleum for the kings of Sweden. Passing over the description of the older monuments in the original church, we quote part of the account of the chapels that have been added in more recent times:—

"The first we enter contains the sarcophagus of the great Gustavus Adolphus, decorated with a hundred banners, and other trophies of his military successes while fighting in the cause of Protestantism: flags, drums, and keys of captured towns are conspicuously disposed around the chapel, each of which, if able to speak, could tell an exciting tale; but they are eloquent even in their muteness, and plainly say how much every Protestant is indebted to him by whose tomb we stand, for all his glorious efforts to uphold their faith, against the power of those who fought so desperately to maintain the supremacy of the Romish Church. Beneath a glass-case are the clothes worn by Gustavus when killed on the field of Lutzen. We looked with reverence on the blood, now desiccated, that flowed from the mortal wound received at that battle into which he led his gallant Swedes to the cry of 'God be with us!' Yes! that heap of dingy

garments now before us, drank up the vital stream which poured from as true a heart as ever beat within the breast of man. Sweden grieved, and all in Europe who sighed for freedom grieved, for Gustavus Adolphus.

"We cross the choir, and enter a second chapel, containing the ashes of another Swedish hero, the brilliant and impetuous Charles XII., who, like a vivid coruscation, flashed through the northern world, leaving only the memory of his dazzling brightness. The tomb is of marble, ornamented with gilded copper; and near it are placed the clothes and hat through which the assassin's bullet passed that, at Frederickshald, terminated the existence of this most extraordinary man. Around this chapel also are hung banners and other warlike trophies, and amongst them a standard said to have been taken by Charles himself from the hands of a Polish king."

The tomb of the last king, Charles XIV., better known by his simple name of Bernadotte, suggests reflections on the strange fortune which raised him, the son of a lawyer in the remote Pyrenean town of Pau, from the ranks of the French army to a marshal's bâton, a dukedom, and the throne of Gustavus Vasa. The story of his wife, the Dowager Queen, is even more remarkable. Eugénie Désirée Clary, the daughter of a merchant at Marseilles, was the first love of the Great Napoleon. His letters about her appear in the recently published 'Memoirs of King Joseph,' who married her sister Julie. Désirée was already attached to a young Swedish merchant, but her father would not allow the union. She was then engaged to General Duphot, who was murdered at Rome. Napoleon pressed his suit with ardour, but without success. Touchard Defosse, in his 'History of Bernadotte,' quotes one of his vehement sayings to her, remarkably foreshadowing his future career, "I will give you the most splendid existence; perhaps I may pass like a meteor, but I dare to assure you that the memory of my passage will remain behind." In June, 1795, Napoleon writes to Joseph, "Désirée asks me for my portrait; I am going to have it painted; you will give it to her if she still wishes for it; if not, keep it yourself." The attachment, if it ever existed on her part, soon died away, and during the following winter Napoleon met Josephine, whom he married in March, 1796. In 1798 Désirée married Bernadotte, then distinguished as a general and a diplomatist.

"Twelve years rolled by, and the Duc de Ponte-Corvo was elected Crown Prince of Sweden; he arrived at the capital of his future kingdom with his wife, now in the bloom of womanhood. A great ball took place, at which was present a Burgess of repute, a man of influence, married, and the father of a family; with this honourable citizen the Crown Princess went forth to dance—he was no other than the Swede, her former lover; and from that day, whether as Crown Princess or Queen of Sweden, Désirée Clary has always paid a generous attention to M. Arwedsson, the wealthy banker of Stockholm. He was still living when we were in Sweden, having attained a good old age, and holding a distinguished position in his order."

"When we were honoured with a presentation the Queen Dowager was in her sixty-ninth year, and had the appearance of enjoying excellent health. In person she is rather short and stout, her manner is gracious, and her countenance the very type of benevolence: while her life seems spent in scattering happiness, for her acts of charity are innumerable. Since her accession to the proud position she has so long held in Sweden, her behaviour has ever been marked by great good sense; while the extreme kindness of her nature has not failed to draw respect from all who have come in contact with her."

Of the existing political condition and relation of Denmark and of Sweden, Mr. Scott's volume contains an able and well-timed statement. In the former country the great questions relate to the Crown succession and to the Sound dues, of both of which a clear and sufficient exposition is given. With regard to the larger subject, of the alliance of Sweden with the Western Powers, the value of Mr. Scott's remarks is not diminished by the prospect of peace, which he believes must only be temporary; and even if there be a cessation from open hostilities, the political antagonism between Russia and England in the Baltic will still be carried on by intrigue and diplomacy. After fully discussing the question in its various aspects, Mr. Scott thus expresses his views as to the means necessary for inducing King Oscar and his people to enter with decision into the cause of the Allies:—

"To induce King Oscar to take a decided part, strong guarantees of future protection and assistance would probably be required, perhaps some promises of direct recompense. What, then, can the Allies offer to Sweden for a loyal union with their cause? The restoration of Finland is so naturally suggested, that Swedish parties discuss the form in which it should be accepted, even before they are in a position to claim the gift; some are for an annexation similar to that with Norway, giving to the Finns their own constitution and laws, so that their liberty might be insured; others desire the re-union with Sweden pure and simple, as a just reparation and revenge for the disasters of 1809; while a third party think that the union in either form would be unwise in policy, and they propose that Finland should be made an independent state under a prince nominated by the Allies."

"That Finland should be restored to Sweden there cannot be a doubt; but something more should be done—the King of Sweden and his heirs should be made successors to the Danish Crown. Three great objects would thus be accomplished. A prince who is the tool of Russia, and hateful to the Danish people, would be removed from the succession; the Scandinavian race would be united under one sovereign, and the aspirations of the great majority realised; and the King of Scandinavia would be strong enough to defend his dominions as well from the ambition of Russia as from the insidious attacks of Prussia."

On the military and naval establishments and resources of the Scandinavian kingdoms, and also on their social life and institutions, their religious and educational establishments, their commerce, industry, and literature, interesting and valuable information is communicated. The appearance of the work is well-timed, and will prove useful in drawing attention to countries with which it is the interest of England to be better acquainted and more closely allied.

The Ballads of Ireland. Collected and Edited by Edward Hayes. 2 vols. Edinburgh and Dublin: Fullarton and Co.

THE richness and variety of this collection of the modern ballad literature of Ireland will surprise English readers. Mr. Hayes has given about four hundred pieces of poetry, most of them little known on this side of the channel, and almost all strongly redolent of Irish character and nationality. A few of Moore's songs appear in the work, and some poems that have a place in British literature, such as Wolfe's lines on the burial of Sir John Moore, but the great bulk of the book consists of the lays of minstrels not known to general fame. Moreover, almost all the ballads are the productions of contemporary

or of recent writers, although many of them relate to old Celtic periods of the island's history, as in the translations of Mangan from early Irish minstrelsy. Excepting the abundant use of Celtic proper names, and the occasional occurrence of vernacular words and phrases, the ballads are in their language altogether modern and English. They have no marked peculiarity of dialect or of manner, such as gives character to the Scottish lyrics of Robert Burns or of the early Jacobite songs. Between the old times of their Celtic independence and the amalgamation of the nation with England, the literature of Ireland is almost wholly a blank, and it is too late now to look for national peculiarities in the language of this popular lyric poetry. Yet this collection proves that the ballads may be thoroughly Irish in thought and feeling, although English in expression. Most of them are intensely national, and to English readers they are on this account the more welcome.

Mr. Hayes arranges the ballads under the following heads:—Descriptive, Historical, Political, Emigrant, Pathetic, Ballads of the Affections, Fairy Ballads, Legendary Ballads, Miscellaneous Ballads, and Translated Ballads; the latter including only a dozen pieces, most of which are out of place in this work, and are only admitted because the translators are Irishmen. Of this sort are the Russian songs translated by Mangan, and Beranger's song of the Cossack, translated by the Rev. F. Mahony, except Mr. Hayes intends these to signify an Irish sympathy with Cossackism in its conflict with the western powers.

The index shows that the poems are by above seventy different authors, while about ninety are anonymous, or by writers whose initials only are given. Among the names best known in England are Thomas Crofton Croker, Charles Gavin Duffy, Gerald Griffin, Samuel Lover, Dr. William Maginn, James Clarence Mangan, Thomas Darcy M'Gee, and the Hon. Mrs. Norton. Brief biographical notices of most of the authors are inserted, as the following of Dr. Maginn:—

"He was born in Cork in 1794, the son of a schoolmaster; and on his father's death undertook the management of the establishment at the age of twenty. In this position he continued till 1817, when he became a contributor to 'Blackwood,' which had been started that year under the editorial management of Professor Wilson. Maginn was a constant contributor till 1828. He wrote without labour and without limit. His thoughts gushed forth in exuberant abundance, clothed in rich and varied phraseology. He was the first Irishman who disclaimed the low, disgusting caricatures which had been written and published in London as the songs of Ireland. He repudiated the paternity of the 'Murtagh Delany' and 'Larry M'Fig' school of ballads, which were at one time so popular on the English stage, but which are now regarded as Irish songs only by the vulgar and illiterate. Irishmen were then introduced to English society, as the drunken helots and gladiators of old were introduced to disgust and amuse their masters; and much of English dislike and many of its prejudices may be traced to this source. Maginn married in 1823, and then went to London to seek his fortune. His engagements were soon numerous, and the opinion entertained of his abilities may be estimated from the fact that John Murray, the publisher, placed Lord Byron's letters and papers in his hands for a biography of the poet, shortly after his lordship's death. Fortunately for the memory of Byron, this work fell ultimately into the more congenial hands of Moore. In consequence of some disagreement with Blackwood, Maginn established 'Fraser's Magazine' in 1830, and became its editor. His writings are scattered over the broad field of English periodical literature

for thirty years. Selections from his articles were published previously to his death, under the title of 'Magazine Miscellanies;' his 'Homeric Ballads' have been published since that sad event, which occurred in 1841."

Notes, explanatory of the descriptive, legendary, and historical poems, are also given. Some of the best of the ballads are anonymous. Those with the signature of "Mary" are as remarkable for their literary merit as they are pleasing for their plaintive tenderness and warm feeling. Here is one of these, entitled

"WELCOME HOME TO YOU.

"A hundred thousand welcomes, and 'tis time for you to come
From the far land of the foreigner, to your country and your home.

Oh! long as we are parted, ever since you went away,
I never passed a dreamless night or knew an easy day.

"Do you think I would reproach you with the sorrows that
I bore?

Sure the sorrow is all over, now I have you here once more—
And there's nothing but the gladness and the love within my heart,
And the hope, so sweet and certain, that again we'll never part.

"Did the strangers come around you, with true heart and
loving hand?
Did they comfort and console you when you sickened in their
land?

Had they pleasant smiles to court you, and silver words to
bind?
Had they hearts more fond and loyal than the hearts you
left behind?

"There's a quiver on your proud lip, and a paleness on your
brow;
Maybe if they had so loved you, you would not be near me
now.

Oh! cruel was the coldness which my darling's heart could
pain!

Oh! blessed was whatever sent him back to me again!

"A hundred thousand welcomes!—how my heart is gushing
o'er
With the love and joy and wonder thus to see your face once
more;

How did I live without you through these long, long years
of woe?

It seems as if 't would kill me to be parted from you now.

"You'll never part me, darling—there's a promise in your eye
I may tend you while I'm living—you will watch me when I
die;

And if death but kindly lead me to the blessed home on high,
What a hundred thousand welcomes shall await you in the
sky!"

As a specimen of the humorous ballads, we give part of the story of Molly Muldoon:—

"It was on a long bright sunny day

They sat on a green knoll side by side,
But neither just then had much to say;
Their hearts were so full that they only tried

To do anything foolish, just to hide
What both of them felt, but what Molly denied.
They plucked the speckled daisies that grew

Close by their arms—then tore them too;
And the bright little leaves that they broke from the stalk
They threw at each other for want of talk;

While the heart-lit look and the sunny smile,
Reflected pure souls without art or guile,
And every time Molly sighed or smiled,
Jem felt himself grow as soft as a child;

And he fancied the sky never looked so bright,
The grass so green, the daisies so white:
Everything looked so gay in his sight.

That gladly he'd linger to watch them till night—
And Molly herself thought each little bird
Whose warbling notes her calm soul stirred,
Sang only his lay but by her to be heard.

"An Irish courtship's short and sweet,
It's sometimes foolish and indiscreet;
But who is wise when his young heart's heat
Whips the pulse to a galloping beat—
Ties up his judgment neck and feet,
And makes him the slave of a blind conceit?

Saeer not, therefore, at the loves of the poor,
Though their manners be rude their affections are pure;
They look not by art, and they love not by rule.
For their souls are not tempered in fashion's cold school.

Oh! give me the love that endures no control
But the delicate instinct that springs from the soul,
As the mountain stream gushes its freshness and force,
Yet obedient, wherever it flows, to its source.

Yes, give me the love that but nature has taught,
By rank unallured and by riches unbought;
Whose very simplicity keeps it secure—
The love that illumines the hearts of the poor.

"All blusht was Molly, or shy at least,
As one week before Lent
Jem procured her consent
To go the next Sunday and spake to the priest.

Shrove-Tuesday was named for the wedding to be,
And it dawned as bright as they'd wish to see,
And Jemmy was up at the day's first peep,
For the live-long night no wink could he sleep.

A bran new coat, with a bright big button,
He took from a chest and carefully put on—
And brogues as well lamplblack as ever went foot on
Were greased with the fat of a quare sort of mutton!

Then a tidier gorseon couldn't be seen
Treading the Emerald Sod so green—
Light was his step and bright was his eye
As he walked through the slobbery streets of Athy.

And each girl he passed, bid 'God bless him' and sighed,
While she wished in her heart that herself was the bride,
"Hush! here's the Priest—let not the least
Whisper be heard till the father has ceased.

"Come, bridegroom and bride,
That the knot may be tied
Which no power upon earth can hereafter divide."

Up rose the bride and the bridegroom too,
And a passage was made for them both to walk through;
And his Rev'rence stood with a sanctified face,
Which spread its infection around the place.

The bridesmaid bustled and whispered the bride,
Who felt so confused that she almost cried,
But at last bore up and walked forward, where
The father was standing with solemn air;

The bridegroom was following after with pride,
When his piercing eye something awful espied!
He stopped and sighed,
Looked round and tried

To tell what he saw, but his tongue denied:
With a spring and a roar,
He jumped to the door,
And the bride laid her eyes on the bridegroom no more!

"Some years sped on,
Yet heard no one
Of Jemmy O'Hare, or where he had gone.

But since the night of that widow'd feast,
The strength of poor Molly had ever decreas'd;
Till, at length, from earth's sorrow her soul releas'd,
Fled up to be ranked with the saints at least.

And the morning poor Molly to live had ceased,
Just five years after the widow'd feast,
An American letter was brought to the priest,
Telling of Jemmy O'Hare deceased!

Who, ere his death,
With his latest breath,
To a spiritual father unbared his breast.

And the cause of his sudden departure confess'd—
"Oh! Father," says he, "I've not long to live,
So I'll freely confess, and hope you'll forgive—
That same Molly Muldoon, sure I loved her indeed;
Ay, as well as the Creed
That was never forsaken by one of my breed;
But I couldn't have married her after I saw—"

"Saw what?" cried the Father desirous to hear—
And the chair that he sat in unconsciously rocking—
"Not in her 'karakter,' yer Rev'rence, a flaw—
The sick man here dropped a significant tear
And died as he whispered in the clergyman's ear—
"But I saw, God forgive her, a hole in her stocking!"

Had Mr. Hayes mentioned where many of
the ballads have before been printed, as in
'Fraser's Magazine,' 'The Dublin University,'
'Blackwood,' or the 'Nation' newspaper, it
would have been more satisfactory, but to the
majority of readers even that which we have
now quoted will have the freshness of novelty.

The descriptive, legendary, and historical
ballads have some importance as records of
the national literature. The political pieces
also give authentic expressions of the feelings
and principles of the Irish people in recent
years. The fact of their now being published
in a mere literary collection of native poetry,
is a good and hopeful sign of the improved
political state of Ireland. The good time
will come when Irishmen of Celt and Saxon
race will sing the songs of their native
island with as little political feeling as the
Scotch now have about their old Jacobite
airs, party spirit being merged in national
pride and common patriotism. A preliminary
dissertation gives an account of Irish literature
from the days of Milesius and of Brian
Boru, down to those of Daniel O'Connell and
Gavan Duffy, M.P. To Mr. Duffy the work
is inscribed, a just tribute to his patriotic
spirit, and his literary labours as editor of the
'Nation,' the influence of which on the re-
vival of Irish popular poetry is universally
known. The ballads in Mr. Hayes' collec-
tion form a rich store of Irish fancy, humour,
and patriotism, and furnish valuable illustra-
tions of national character and history.

PUBLICATIONS RECEIVED.

- Pneuma, or the Wandering Soul: A Parable in Rhyme and Outline.* By the Rev. W. Calvert, M.A., Minor Canon of St. Paul's. Longman and Co.
- Poems.* By Edward Capern, Rural Postman of Bideford, Devon. Bogue.
- Journal of Adventures with the British Army, from the Commencement of the War to the Taking of Sebastopol.* By George Cavendish Taylor, late 95th Regiment. 2 vols. Hurst and Blackett.
- Syria, and the Syrians; or, Turkey in the Dependencies.* By Gregory M. Wortabet, of Beyroot. 2 vols. Madden.
- The Military Organization and Administration of France, drawn from Official and other Authentic Sources of Information.* By Thomas James Thackeray. Vol. I. T. C. Newby.
- Letters on Military Education.* By Jacob Omnium. Bradbury and Evans.
- The History of France: from the Earliest Period to the Present Time.* Part I. By Thomas Wright, Esq., M.A., F.S.A., Corresponding Member of the Imperial Institute of France. London Printing and Publishing Company.
- Maurice Elvington; or, One out of Six with Fortune.* An Autobiography. Edited by Wilfrid East. 3 Vols. Smith Elder, and Co.
- Margaret and Her Bridesmaids.* By the author of "Woman's Devotion." 3 vols. Hurst and Blackett.
- The Geometry of the Three First Books of Euclid, by Direct Proof from Definitions alone.* By Hensleigh Wedgwood, M.A. Walton and Maberly.
- Lucius Junius Brutus, A Tragedy, in Five Acts.* And, *Macialo, the Student. A Supernatural Drama, in Five Acts.* By H. F. Robinson. Bell and Daldy.
- Pyrrhus, the Epirote, An Historical Tragedy, in Five Acts.* By F. W. Howes, F.R.S.L., F.S.A. With Explanatory Notes by the Author. Saunders and Otley.
- Boudier's History. A Dramatic Chronicle, in Five Acts.* By H. W. Pearson. Algar and Street.

Mr. CALVERT'S *Pneuma*, or the Wandering Soul, is an allegorical poem, the conception and execution of which call for more detailed notice than we can give this week. Meanwhile we present the summary of the argument of the parable. *Pneuma* (πνεῦμα, spirit), the youthful daughter of *Æon* (αἰών, eternity), the King of Ouran (οὐρανός, heaven), is placed with her imbecile and distorted foster-brother, *Sarx* (σὰρξ, flesh), under the guardianship of the Lady Ecclesia (ἐκκλησία, the Church). In an evil hour they are inveigled away by Phosphor (φωσφόρος, Lucifer), a rebellious vassal of King *Æon*, and carried off into his mountain haunts. Thence they are rescued by the Prince, the brother of *Pneuma*, and through many dangers and difficulties effect their return. In conclusion, *Pneuma* is summoned to her father's court, in Castle-Ouran, leaving *Sarx*, until, released from the spell which has bound him, and endowed with beauty and intellect, he shall be called again to rejoin her beside King *Æon*'s throne. In the adventures and vicissitudes of the wandering soul are represented strikingly many spiritual trials and experiences. In some parts of the work Mr. Calvert has been indebted to other writers of allegories of the kind, but in general the ideas are directly drawn from the study of scripture and of human nature, and there is true philosophy as well as poetry in the book. The illustrations, designed and etched by the author, are most spirited and expressive.

The Poems of Edward Capern, the rural postman at Bideford, Devon, are such as would do credit to a writer of higher culture, and possessing greater literary advantages. Many of the pieces have the soul of genuine poetry in them, and a genial healthy tone pervades the book.

A welcome contribution to the historical literature of the Crimean campaign is the *Journal of Adventures in the Crimea*. Captain Taylor, a retired officer of the 95th, hastened to the seat of war, and was eye witness of many of the most important events of the great siege. When the time for writing a regular history of the war arrives, authentic and valuable materials will be found in this journal. Captain Taylor speaks in terms of high praise of the narrative of Major Hamley, R.A., and of the graphic descriptions and general accuracy of Mr. Russell. His own journal we have read with as much interest as any of the more formal accounts of the siege that have appeared.

The work on Syria and the Syrians, by Gregory M. Wortabet, although professing a narrative of travel in Syria and Palestine, combines much valuable information respecting the policy

of Turkey in the management of her dependencies; a book at the present juncture well-timed, and likely to be as useful to the statesman, as it is certainly interesting to the general reader.

On the Military Organization and Administration of France, Captain Thackeray's work, of which the first part only is yet published, presents a full and clear account, derived from official and other authentic sources of information. The whole system of the French army is admirably organised; and although there are some points of administrative detail scarcely applicable to our military usages and social ideas, there is much in every department of the service in which the practical wisdom and tried experience of the French authorities might be usefully made available in England.

More hopeful than any change in the administration of the British army, is the prospect of improvement in the education of its officers. The letters on this subject that appeared in 'The Times' last year, by the sensible and spirited writer known by the name of "Jacob Omnium," are reprinted, with appendix of facts and documents, illustrating and enforcing his views. In this appendix will be found a summary account of the best continental systems of military education.

Mr. Wright's archaeological acquirements, and his acquaintance with the writings of the old chroniclers, as well as the modern historians of France, ought to qualify him for the work which he has undertaken, a History of France from the Earliest Times. The Introduction contains an able sketch of the philosophy of French history, or the principles developed and operative in its successive epochs. From the tone of this introduction, and the authorities there referred to, we augur well for the manner in which the whole work will be written. The first number, for it is to appear in parts, comprises the period from the earliest authentic records down to the beginning of the seventh century, when the Merovingian dynasty was dying away, and the Mayors of the Palace exercised the authority of the realm. The work is to be illustrated with steel engravings, the specimens of which in the present part are beautifully executed—Charlemagne, Napoleon II. (from the portrait by Bosselman), and a picture of Queen Victoria at the Tuileries.

Mr. Wedgwood, who has made the principles of geometrical demonstration the subject of long study, now turns some of his speculations to practical use in preparing an elementary Manual of Geometry, founded, as he believes, on a greatly improved system. We cannot enter at present into any discussion of Mr. Wedgwood's views; but briefly we may state that he rejects the axioms, or so-called self-evident truths, which are arbitrarily affixed to the definitions of Euclid; and he lays down, as a basis of his system, certain propositions drawn from a metaphysical analysis of the conceptions of body, space, and form. The conception of geometrical figures is drawn from the comparison of the motion of a point, from one instant to another, in various directions. The exposition of the true analysis of a plane is ingenious, but we question the propriety of admitting into pure geometry ideas of motion or succession, instead of the mind regarding each object in its totality in absolute position. Admitting Mr. Wedgwood's principles, his system is compact and simple, and has the advantage of dispensing with the axioms, and also without *absurdo* reasoning, and establishing each proposition by direct demonstration.

The Dramatic Poems, whose titles we have placed together, are founded on historical subjects, and will please the classical scholar, though less adapted for popular appreciation. Mr. Robinson also gives what he calls a supernatural drama, a story of the days of the alchemists, and of old baronial times, in which are introduced fairies and other legendary and imaginary personages and mechanism. Mr. Pearson's 'Boadicea' is printed at Cape Town, and the publication of a drama on early British history, in a modern British colony, suggests remarkable reflections on the revolutions of empires.

New Editions.

- Peter Simple.* By Captain Marryat. G. Routledge and Co.
- Rose D'Albret. A Romance.* (The Parlor Library, No. 138.) By G. P. R. James. Hodgson.
- The Beauties of the Bible. In Ten Lectures.* By William Leask. Second Edition. Partridge and Co.
- The Pirates of the Mississippi.* By Frederick Gerstäcker. Translated from the German. Routledge and Co.
- The Doomed Ship; or, The Wreck of the Arctic Regions.* By William Hurton. A New Edition. Willoughby.
- A German Reading Book.* By G. Solling. A New Edition. Williams and Norgate.

MESSRS. Routledge and Co. are following up the re-issue of the novels of Bulwer by the publication of those of Marryat, the series commencing with 'Peter Simple.' Of all the enterprises in cheap literature, none has been so surprising as this scheme of complete and cheap editions of the works of standard novelists. The whole of the numerous novels and romances of Sir Edward Bulwer Lytton, in twenty volumes, may now be purchased for the sum of thirty-one shillings and sixpence, exactly the price at which each work was sold on its first appearance. Upwards of half a million of volumes are stated to have been sold within two years, and the works of Captain Marryat are likely to have at least as great a sale.

To the new edition of The German Reader, by Mr. Solling, teacher in the Charter-house School, considerable additions are made, and questions are appended to each subject, rendering the work more useful as a class-book.

Miscellaneous, Pamphlets, &c.

- The Great Arctic Mystery.* By Φίλοι Συμβουλευόμενοι. Chapman and Hall.
- Companion to the Almanacks, containing Useful Lessons in Gardening, &c.* By George Glenny, F.R.S. Houlston and Stoneman.
- Continental Economy. What to See and How to See it, with 5000 Hints from Dover to Mont Blanc.* By John Gordon Lomax. Published by the Author.
- The English Sabbath, considered in its Physical, Spiritual, and Social Bearings.* By W. B. Mackenzie, M.A. Knight and Son.
- On the Study of Medicine.* By John Struthers, M.D. Sutherland and Knox.

THE pamphlet on the Great Arctic Mystery, which professes to be the work of more than one individual, has for its main object to show that Dr. Rae, who claims the reward of 10,000*l.*, offered by the Admiralty to any party or parties who, by virtue of his or their efforts, ascertain Franklin's fate, has really made no efforts at all to ascertain his fate, a conclusion fully borne out by his track-chart and official despatches. Within the compass of a few pages an able summary is given of the recent steps taken to clear up this great arctic mystery, and the writer or writers command attention by their intimate acquaintance with arctic matters, which is apparent throughout.

Mr. Glenny's Companion to the Almanacks contains a variety of useful information on horticultural and floricultural subjects. Generally in matters of practical experience Mr. Glenny's statements and advices are worthy of being received, but on some points of opinion and of taste he is eccentric and heretical. To give but one instance, an article, "Ought Cottagers to grow Flowers?" is answered by Mr. Glenny in the negative, who maintains that "giving prizes to cottagers for flowers does immeasurable harm, by encouraging unprofitable labour, by exciting a sort of ambition that can only be gratified by a waste of money or the destruction of morals, and, under the best and most favourable circumstances, a waste of time." Mr. Glenny would have the labourer enjoy a mere animal existence, incapable of honourable ambition or pleasurable taste. It is quite possible that the humblest grower and consumer of turnips and potatoes may also be able to cultivate and enjoy pinks or pansies. The love and the culture of flowers is not a luxury of the rich alone, and it is a shame that a floriculturist like Mr. Glenny should wish the poor shut out from such enjoyments.

Mr. Lomax gives, in his little book on Continental Economy, a variety of practical hints to travellers, the results of his own experience and observation during a recent tour, as well as for many years while in the service of the General Steam Navigation Company. How to combine pleasure with economy, and to make the most of

a moderate stock, both of time and money, in a short visit to the Continent, this unassuming handbook usefully shows. A list of good and reasonable hotels appears among the useful hints, the information in ordinary guide-books on this point being little to be trusted, or intended only for wealthy *milords*.

Dr. Struther's Discourse on the Study of Medicine was delivered to his class in connexion with the College of Surgeons at Edinburgh. It contains liberal and sensible views on medical education, worthy of being brought before professional students in other schools of medicine.

ARTICLES AND COMMUNICATIONS.

THE BAYEUX TAPESTRY.

THE portions of the Bayeux Tapestry represented on the opposite page, in illustration of the work of Mr. Collingwood Bruce, reviewed at p. 79, have been drawn from Stothard's fac-simile rendering of the original, in the 'Archæologia' of the Society of Antiquaries. The scale is about one-tenth of the full size. The first example exhibits a portion of the opening compartment of the Tapestry. The Royal Confessor appears attired after a truly Saxon fashion, and surrounded with accessories truly Saxon, with all his kingly insignia, giving audience to two personages of rank, of whom one is evidently the Harold who figures so often and so conspicuously throughout the embroidered legend. Harold and his companion stand to receive the royal command upon some matter of grave importance; it would seem to be no less a matter than the mission of the son of Godwin to William the Norman, to bear to him the tidings of his being appointed to succeed King Edward on the throne of England. The early chroniclers have left it on record that, in their days, many men held it to be an historical fact, that Edward sent such a message, and that Harold was the messenger. The Tapestry being designed to vindicate the lawfulness of William's title, no less than to form a graphic memorial of the "crowning victory" which made him king as well *de facto* as *de jure*, this alleged embassy of Harold himself would form a most fitting commencement for the group of historical pictures. Harold at once sets forth to execute the significant commission which had been entrusted to him by the king. The legend above the figures here informs us that HAROLD DVX ANGLORVM ET SVI MILITES EQVITANT AD BOSHAM—*Harold the English chief and his knights ride to Bosham*. Bosham is a hamlet on the sea-coast of Sussex, near to Chichester, which still retains its ancient name. In those days it was the property of Harold, who had there a marine villa: it also then enjoyed some importance as a port. Harold rides in advance of the mounted figures who represent his retinue: on his fist sits his unhooded hawk (the hood was introduced from the East about A.D. 1200), and before him run his dogs—hawks and dogs were both attributes of high rank among the Saxons.

In the next compartment (which is but little removed from the first in the original) the church is represented, whither the Saxon thane repaired for the discharge of his devotional exercises previous to his embarkation. Two of the party are seen without the edifice in a half-kneeling posture, to denote the occupation of those who had entered within its walls. The architecture in this instance, and also throughout the Tapestry, is worthy of attentive consideration; it is unquestionably that of the period of the Conquest. Close at hand is the villa, where, in an apartment raised on an arcade of rounded arches, Harold and his guests pledge each other in bowls and drinking-horns of goodly capacity. They are disturbed by a messenger who, having in vain sought to warn them by the blast of his horn, now ascends the external steps and summons them, with energetic action, to the water-side, where all is in readiness for their departure. The embarkation, a curious scene, is at once effected. The ship of the chief lies close in, and her crew are seen in attitudes which denote their zeal-

ous assiduity. Harold leads the way. Having stripped off his lower garments, this most powerful of English subjects wades into the sea. "His companions follow him in similar guise. Harold has, as usual, his hawk upon his fist; and he and his companion (the representative of the rest), more careful of their hounds than of themselves, carry them dryshod on board the ship." Mr. Bruce here observes that "no satisfactory explanation has been given of the peculiar implement held in the left hand of the attendant who is next but one to Harold." May not this be the messenger himself, who still holds the horn which had failed to induce his lord to break up his festive revels?

Our third scene represents the return of Harold, who, on again reaching in safety his native land, lost no time in repairing to court. VENIT AD EDVARDVM REGEM—*He came to King Edward*. We see him in the presence of his sovereign, before whom he bows with respect, and received with outstretched hands the justly-deserved rebuke which awaits him. The figure behind Harold (not introduced into our engraving) is that of one of the royal guards, who holds his axe with its edge towards the earl. "The king is evidently reproving him sharply; but the attendant on the right of the king having the edge of his axe turned away from Harold, shows that the result of the interview was a pardon." The serious nature of this interview, however, is strongly corroborative of the theory that Harold, having left England on an important public mission, had returned without success, and indeed in disgrace. We next meet with the funeral of the king. The Confessor did not survive long after the return of Harold. Accordingly, in close connexion with the last audience which he granted to Harold, the remains of the last Saxon Edward appear in the act of being carried, in accordance with his express desire, to that church which, with pious care and royal munificence, he had himself built at Westminster, and dedicated to St. Peter the Apostle. The legend runs thus:—HIC PORTATVR CORPVS EDVARDI REGIS AD ECCLESIAM PETRI APOSTOLI—*Here the body of King Edward is carried to the church of Peter the Apostle*. The church is a Norman edifice of the earliest character, and in the most simple style. It possesses strong claims upon our warmest sympathies, however, since this church of the Confessor was the first stone-built "Westminster Abbey," and probably the first important ecclesiastical structure in that material which was completed in England before the establishment of the Norman power. The circumstance of the workman being introduced in the act of fixing the weathercock, would seem to indicate that the building was but just completed when the interment of the royal builder took place in it. Over the nave of the church appears, issuing from a cloud, the finger of Providence, "to indicate that it was the will of God that the remains of the departed king should be deposited in that building." A similar hand appears on the coins of some of the Roman emperors, and in several of the sculptures of the catacombs at Rome. This is an indication that the artist of the Tapestry "was acquainted with the Roman method of treating such subjects." The funeral procession is characterised by a marked simplicity, and by the absence of all ostentatious display. Harold soon occupied the vacant throne. Again an English ship sought the Norman coast; but it was to report the accession of Harold that the voyage was made, and not to bring back Duke William to the peaceful inheritance of the Confessor's important bequest. The resolution of William was rapidly formed: he would enforce his title to the English crown at the point of his good sword. The necessary preparations are made forthwith. Of these, the foremost and the most serious would be the construction and equipment of a transport-fleet.

Our concluding scene is devoted to a representation of the Norman Duke commanding that ships should be built—WILLELM DVX IVSSIT NAVES EDIFICARE—*Duke William commands to build ships*. The command is given in a manner which ensures immediate and exact obedience. Seated in his ducal chair, with his half-brother Odo by

his side, and evidently in high wrath at the report of Harold having taken the initiative after so formidable a fashion, William issues his orders to the master shipwright. This functionary holds in his hand an axe of peculiar form, and he receives his instructions from his sovereign with becoming attention. The work of the ship-building is next shown, in the act of being carried on in earnest. "Trees are being felled, and the planks prepared. Presently the ships have assumed their proper shape, and we see them being drawn towards the shore." The ships themselves are of small burden, their numbers compensating for the limited capacity of each vessel. The trees which should furnish the timber for constructing this memorable flotilla are not such as appear in the groves and forests with which we are familiar; still, they found a congenial soil in the pages of the Saxon and Norman illuminators: nor does the Tapestry of Bayeux appear to have been in any respect less favourable to their growth. The artists of those days did not extend their habitual accuracy of representation to natural objects; these they were content to depict after a conventional method.

Above and below the central portion of the roll, which is devoted to the historical pictures of the embroidered chronicle, are ornamented borders; these comprise various fanciful and other figures, associated occasionally—and occasionally only—with the main incidents of the Tapestry.

THE ROYAL LITERARY FUND.

To the Editor of the Literary Gazette.

SIR,—Having read with attention the reports of the proceedings in connexion with the Literary Fund, and the comments that have since appeared in various journals, I ask leave to state the opinion of a working literary man, not mixed up with the controversy. The manner in which this mischievous agitation has been conducted has tended to damage rather than to serve the Fund. Instead of honourably striving to increase the numbers of subscribers, the supporters of the resolution, by scattering vague imputations of mismanagement and abuse, have brought the income down, so that the proportion expended in management is now made to appear unduly large. The unworthy threats of some members connected with the public press to continue a system of agitation and misrepresentation, render it more incumbent on the 'Literary Gazette' to bring the real state of the case before that class of readers who have been hitherto the principal supporters of the Fund. The 'Athenæum,' in its remarks on the vote by which the resolution was negatived, represents the majority as "truly honourable gentlemen, but not men of letters, and, with one or two exceptions, not much known to the general public." On the other side, the same journal adds, "were ranged the whole literary strength of the Society, those gentlemen whose names are best known to the outside world." This follows a selection from the list of the minority, those being of course chosen of greatest literary celebrity, and best known to the outside world—Dr. Arnott, Professor Ansted, John Bruce, Sir E. Belcher,* P. Cunningham, C. Dickens, C. W. Dilke, C. Wentworth Dilke, Hepworth Dixon, John Forster, Gaspey, J. Holmes, Mark Lemon, Westland Marston, Sir C. Pasley, B. W. Procter (Barry Cornwall), Albert Smith, and B. Webster.

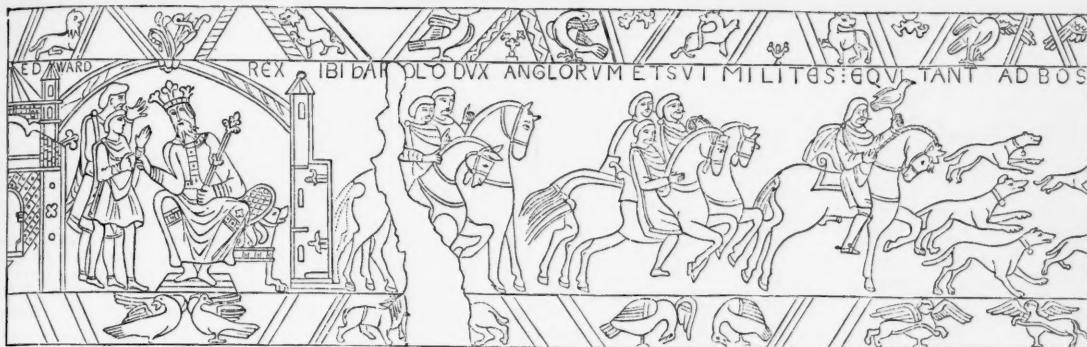
Mr. Dickens, with his usual impulsiveness and good nature, has been induced to take the leadership of this unseemly agitation, and his name has given it a passing popularity, but its true character only requires to be known to receive the condemnation of the best friends of literature. I do not see in the list of the minority the names of Macaulay, Mahon, Hallam, Grote, Bulwer, Mure, Whewell, Milman, Lyell, Murchison, Faraday, Disraeli, Tennyson, Carlyle, and many others known a little to the outside world. Albert Smith, Mark Lemon, and other worthy representatives of light literature, are certainly in the list, and heavier periodicals are also represented, including, among

* Sir E. Belcher informs us that he did not vote on either side.

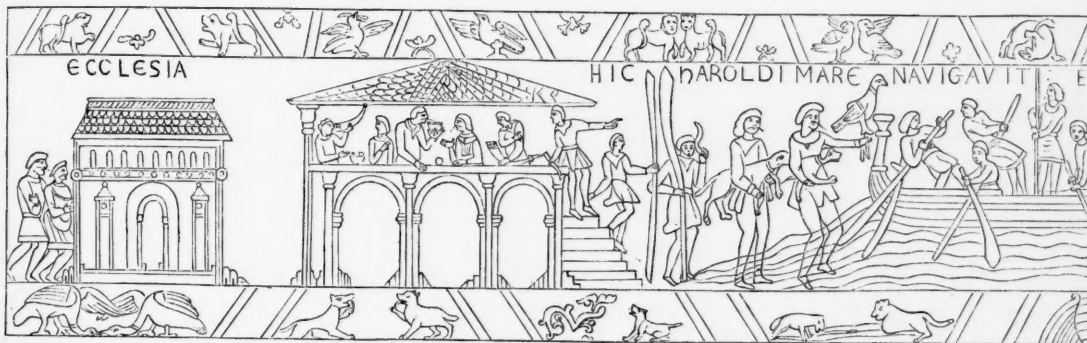
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The Audience of Harold with the Confessor, and his Departure for Normandy.



The Church and Villa of Harold at Bosham, and his Embarkation.



The Return of Harold, and the Funeral of the Confessor in Westminster Abbey.



Duke William of Normandy commands a Fleet to be built.

PORTIONS OF THE BAYEUX TAPESTRY. — (Reduced from the Vetusta Monumenta.)

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VERAX.

* * The above is one of numerous communications on the same subject, all heartily concurring in the decision of the last General Meeting of the Literary Fund. Our correspondent adverts to the untruthfulness of more than one contemporary as to the character of the majority. He does not, however, possess the same means as ourselves of disproving the wilful misrepresentations of the true nature of the vote—we can call it by no milder name. In that majority we observed Sir Henry Ellis, Mr. M. Milnes, Mr. Birch, Mr. Bell, Dr. Croly, Dr. Roget, Mr. Prior, Mr. George Godwin, Mr. Tooke, Sir John Forbes, Mr. Hawkins, Mr. Kaye, the Rev. T. Hartwell Home, Mr. Theodore Martin, Mr. Fairholt, Mr. Thomas Webster, the Rev. Henry Alford, and others, some of them highly distinguished, and all well known as literary men. It is true, literature is not their profession; neither has it at any time been that of the majority of authors whose works constitute our classics. If the gentlemen named above are to be excluded from the ranks of literary men upon this ground, let Mr. Dickens's list be pruned upon the same principle, and what will be the result? Mr. Forster, who enjoys a salary as Secretary to the Commissioners of Lunacy; Mr. Procter, who, by songs and sonnets, relieves the tedium of his duties as one of these Commissioners; Mr. Peter Cunningham, who is not without an interest in the return of Government quarter-day; Sir E. Belcher, Professor Ansted, Dr. Arnott, and Sir C. Pasley,—to all of whom literature is a care and not a crutch, must all vanish from the 'Athenæum' roll of "eminent hands." Of the residuum, who but Mr. Dickens, or the journalists who compose it, will boast? The assumption of "all the talents" for the defeated minority is in the same spirit of insulting braggadocio which characterised the speeches of Mr. Dickens and his allies; and it is well the public should know to what arts of misrepresentation these professed friends—but real enemies—of an admirable institution resort in support of their unworthy agitation. The 'Athenæum,' moreover, insinuates that the majority was secured by the votes of the officials. This we have ascertained to be unfounded as the statement that "the whole literary strength of the Society was ranged" on the side of the minority. Among the fifty-one who voted for Mr. Murray's amendment, only sixteen officials were present to vote, still leaving a majority of independent members. Yet why say independent? It was not the acts or conduct of the officials which were impeached, but certain items of expenditure previously sanctioned by the Society itself. Why these gentlemen, therefore, should not vote on a matter not personal to themselves, but affecting the well-being of the institution of which they are the guardians, may be left to the exquisite logicians who had this movement to explain. We trust the friends of the Fund will inquire

for themselves, and not take their ideas from the organs of these gentlemen. If they do, we are satisfied that next year a still more formidable defeat awaits Mr. Dilke and his coadjutors. With how little confidence could the management of such an institution be entrusted to men who, in their reports of its proceedings, have shown such an utter disregard of truth and principle!

ROBERT CRUIKSHANK.

To the Editor of the Literary Gazette.

AN eminent artist, a facetious companion, and a kindly man, is gone to the "house appointed for all living." Robert Cruikshank, brother of the celebrated George, died on the 13th inst., of bronchitis, in the 66th year of his age. Let him not pass away without some brief record of admiration and regret.

A portion of his early life was spent at sea, and he was wont to recal those happy days, when he proudly walked the quarter-deck in the uniform of his sovereign, and was ready to fight the battles of his country. But he was born to be an artist. His father was one of considerable reputation, and his brother was steadily earning the fame that he has since so meritoriously won. For many years he illustrated the comic publications (good and bad) of his day. 'Life in London,' and such like gallimaufries of Grub-street balderdash and buffoonery, owe their chief attractions to his eccentric genius, which is the salt that kept, and still keeps them from corruption. These he sarcastically called his "pot-boilers," to provide for the day that was passing. His pencil drawings on wood were exceedingly delicate and graceful. With all the skill and care of the engraver, they lost their beauty in the cutting, and when transferred to paper looked mediocre. Some of his best designs are to be found in 'Cumberland's British and Minor Theatre.' For this employment he was peculiarly well qualified, from his long familiarity with the stage before and behind the curtain. It is, however, in his *water-colour drawings* that he made for private patrons that his genius is seen to the best advantage. He was apt to conceive, and prompt to execute. He had a quick eye, and a ready hand. His humour was broad and original, and his fun of the 'Tam O'Shanter' fashion, unearthy, riotous, and rollicking. His phantasmagoria of odd faces and forms is such as could only be conjured up by a consummate master of the grotesque. He is a pictorial alchemist, extracting from the most unlikely elements matter for merriment. The very stones of the street look up and laugh at you. With all this drollery and extravagance, his drawing is anatomically correct, his details are minute, expressive, and of exquisite finish, and his colouring is delicate and beautiful. The best efforts of Gilray and Rowlandson may not compare with them. Of these choice specimens there are unhappily but few. He could afford neither time nor study to produce them, unless a patron came forth, and then their production was his especial delight. He had his failings—who has not?—his vicissitudes of fortune—his lights and shadows. But whether too powerfully refreshed after exhilarating a midnight party with his pleasantries—whether the liberal master of an expensive household—or the poverty-pinched tenant of a humble lodging, he never forgot that he belonged to a profession that required he should be a gentleman. He was tolerably well read, and agreeably communicative—somewhat in the Cambyse's vein at times, but more ludicrous than offensive. Among the amusements of his very limited leisure was archery. He was an expert toxophilite, and might have drawn a bow with William Tell, and come off as triumphantly!

To his brother George he was greatly attached, and so far from being jealous of his superior talent, that might perhaps have cast a shade over his own, he always spoke of it with affectionate admiration. To the liberality, good advice, and example of that brother he acknowledged himself deeply indebted. For many years I was in friendly communication with him. Some of his finest drawings are in my

possession. Though a fluent talker, he was a taciturn correspondent. He communicated his thoughts and wishes in quaint hieroglyphics, which spoke quite as plainly as round-hand. His fun would not unfrequently ooze from the inside to the outside of the letter, in the shape of a comical device, suggested by his wild fancy, to the no small amusement of the wondering postman, who accompanied its delivery with a broad grin!

The last drawing that he made for me (an illustration to 'Barnabé Ruffin' is worthy of his best days. This was several months ago. He was then in full health and spirits. After a slight refection, and some pleasant talk, we parted (as we had always done) in cordiality and good-humour. *Vale!*

Canonbury, March, 1856.

GEORGE DANIEL.

THE GALLERY OF HISTORIC PORTRAITS.

To the Editor of the Literary Gazette.

SIR,—To the late Sir Robert Peel is due the credit of the idea of forming a gallery of the Portraits of British Worthies. It is true it was with him, practically, a private and not a national affair; and for years before his death he was engaged in gathering, at Drayton Manor, what Lord Stanhope suggests Parliament should now do for the country by an annual grant from the public purse. It is only natural, therefore, that the name of Sir Robert Peel should in some way be alluded to, in your late article, while commenting upon the project now before the House of Lords; and it is with respect to an error in that allusion I now address you. The portrait of Sir William Blackstone was not purchased of the descendant of the eminent judge, by Sir Robert Peel, "at a lower rate than the market price, with a view to its being afterwards repurchased," but was secured, on commission, by him at a sale by public auction in Chancery-lane, where a relative of mine was the last bidder but one, and who only ceased bidding when it was privately reported that Sir Robert Peel intended to have the portrait at any price. Thus much in explanation of the circumstances under which Sir Robert Peel bought Judge Blackstone's well-known portrait by Gainsborough.

With respect to the proposal of Lord Stanhope, before the House of Peers, difficulties present themselves at the outset, apart from the mere money question, about which, I venture to predict, there will be none, but rather in respect of what qualifications or limitations shall determine the admission or exclusion of portraits in the proposed National Gallery of British Worthies. I would myself express a strong hope that the patriotism of the British people should not, in the first instance, at all events, be unduly repressed in those voluntary offerings of historic portraits from their own galleries, cabinets, or even more humble collections, to the public gallery, a result that may be reasonably expected, in the event of Lord Stanhope's scheme being adopted by Parliament. It would be easy, and quite time hereafter, with the materials at disposal, to make a selection from the portraits gathered by contribution or by judicious purchase, and place them in a sort of pictorial Valhalla or Pantheon, assigned to the most worthy of worthies. This description of lay canonization could be carried out by a council of selection or court of appeal, specially appointed to determine whom it was desirable to honour. I happen to know, myself, of a fine original portrait of Bishop Burnet, which, at its present owner's bidding, would be prepared to leap down from the walls and join the National Portrait Gallery. But it would seem that bishops are not contemplated in the scope of some of the resolutions suggested by the Peers, although the *Historian of his Own Time* might on other grounds probably claim admission. I also know of a fine original portrait of the great Lord Somers that might be offered, but which, as that of a lawyer, would, according to the resolution alluded to, knock in vain for admission, unless the eloquence of a Macaulay could plead relaxation of the limits in his especial favour. Again, on the ques-

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To the Editor of the Literary Gazette.

AN eminent artist, a facetious companion, and a kindly man, is gone to the "house appointed for all living." Robert Cruikshank, brother of the celebrated George, died on the 13th inst., of bronchitis, in the 66th year of his age. Let him not pass away without some brief record of admiration and regret.

A portion of his early life was spent at sea, and he was wont to recal those happy days, when he proudly walked the quarter-deck in the uniform of his sovereign, and was ready to fight the battles of his country. But he was born to be an artist. His father was one of considerable reputation, and his brother was steadily earning the fame that he has since so meritoriously won. For many years he illustrated the comic publications (good and bad) of his day. 'Life in London,' and such like galimaufries of Grub-street balderdash and buffoonery, owe their chief attractions to his eccentric genius, which is the salt that kept, and still keeps them from corruption. These he sarcastically called his "pot-boilers," to provide for the day that was passing. His pencil drawings on wood were exceedingly delicate and graceful. With all the skill and care of the engraver, they lost their beauty in the cutting, and when transferred to paper looked mediocre. Some of his best designs are to be found in 'Cumberland's British and Minor Theatre.' For this employment he was peculiarly well qualified, from his long familiarity with the stage before and behind the curtain. It is, however, in his *water-colour drawings* that he made for private patrons that his genius is seen to the best advantage. He was apt to conceive, and prompt to execute. He had a quick eye, and a ready hand. His humour was broad and original, and his fun of the 'Tam O'Shanter' fashion, unearthly, riotous, and rollicking. His phantasmagoria of odd faces and forms is such as could only be conjured up by a consummate master of the grotesque. He is a pictorial alchemist, extracting from the most unlikely elements matter for merriment. The very stones of the street look up and laugh at you. With all this drollery and extravagance, his drawing is anatomically correct, his details are minute, expressive, and of exquisite finish, and his colouring is delicate and beautiful. The best efforts of Gilray and Rowlandson may not compare with them. Of these choice specimens there are unhappily but few. He could afford neither time nor study to produce them, unless a patron came forth, and then their production was his especial delight. He had his failings—who has not?—his vicissitudes of fortune—his lights and shadows. But whether too powerfully refreshed after exhilarating a midnight party with his pleasantries—whether the liberal master of an expensive household—or the poverty-pinched tenant of a humble lodging, he never forgot that he belonged to a profession that required he should be a gentleman. He was tolerably well read, and agreeably communicative—somewhat in the Cambyzes' vein at times, but more ludicrous than offensive. Among the amusements of his very limited leisure was archery. He was an expert toxophilite, and might have drawn a bow with William Tell, and come off as triumphantly!

To his brother George he was greatly attached, and so far from being jealous of his superior talent, that might perhaps have cast a shade over his own, he always spoke of it with affectionate admiration. To the liberality, good advice, and example of that brother he acknowledged himself deeply indebted. For many years I was in friendly communication with him. Some of his finest drawings are in my

possession. Though a fluent talker, he was a taciturn correspondent. He communicated his thoughts and wishes in quaint hieroglyphics, which spoke quite as plainly as round-hand. His fun would not unfrequently ooze from the inside to the outside of the letter, in the shape of a comical device, suggested by his wild fancy, to the no small amusement of the wondering postman, who accompanied its delivery with a broad grin!

The last drawing that he made for me (an illustration to 'Barnabé Rénard') is worthy of his best days. This was several months ago. He was then in full health and spirits. After a slight refection, and some pleasant talk, we parted (as we had always done) in cordiality and good-humour. *Vale!*

Canonbury, March, 1856.

GEORGE DANIEL.

THE GALLERY OF HISTORIC PORTRAITS.

To the Editor of the Literary Gazette.

SIR,—To the late Sir Robert Peel is due the credit of the idea of forming a gallery of the Portraits of British Worthies. It is true it was with him, practically, a private and not a national affair; and for years before his death he was engaged in gathering, at Drayton Manor, what Lord Stanhope suggests Parliament should now do for the country by an annual grant from the public purse. It is only natural, therefore, that the name of Sir Robert Peel should in some way be alluded to, in your late article, while commenting upon the project now before the House of Lords; and it is with respect to an error in that allusion I now address you. The portrait of Sir William Blackstone was not purchased of the descendant of the eminent judge, by Sir Robert Peel, "at a lower rate than the market price, with a view to its being afterwards repurchased," but was secured, on commission, by him at a sale by public auction in Chancery-lane, where a relative of mine was the last bidder but one, and who only ceased bidding when it was privately reported that Sir Robert Peel intended to have the portrait at any price. Thus much in explanation of the circumstances under which Sir Robert Peel bought Judge Blackstone's well-known portrait by Gainsborough.

With respect to the proposal of Lord Stanhope, before the House of Peers, difficulties present themselves at the outset, apart from the mere money question, about which, I venture to predict, there will be none, but rather in respect of what qualifications or limitations shall determine the admission or exclusion of portraits in the proposed National Gallery of British Worthies. I would myself express a strong hope that the patriotism of the British people should not, in the first instance, at all events, be unduly repressed in those voluntary offerings of historic portraits from their own galleries, cabinets, or even more humble collections, to the public gallery, a result that may be reasonably expected, in the event of Lord Stanhope's scheme being adopted by Parliament. It would be easy, and quite time hereafter, with the materials at disposal, to make a selection from the portraits gathered by contribution or by judicious purchase, and place them in a sort of pictorial Valhalla or Pantheon, assigned to the most worthy of worthies. This description of lay canonization could be carried out by a council of selection or court of appeal, specially appointed to determine whom it was desirable to honour. I happen to know, myself, of a fine original portrait of Bishop Burnet, which, at its present owner's bidding, would be prepared to leap down from the walls and join the National Portrait Gallery. But it would seem that bishops are not contemplated in the scope of some of the resolutions suggested by the Peers, although the *Historian of his Own Time* might on other grounds probably claim admission. I also know of a fine original portrait of the great Lord Somers that might be offered, but which, as that of a lawyer, would, according to the resolution alluded to, knock in vain for admission, unless the eloquence of a Macaulay could plead relaxation of the limits in his especial favour. Again, on the ques-

tion of the artistic merits of portraits, it is well known that the renowned Chandos portrait of Shakespeare, as a painting, is very inferior, and as an art example worthless; still, as it is the earliest authenticated portrait of the bard known, presenting him "in his habit as he lived," should it encounter rejection on artistic grounds, were its present possessor to think proper to offer it to the proposed Portrait Gallery? Future Carlyles and future Wards, to find such a gallery of historic value to them, would, I am sure, in the language of the Duke of Argyll, "require the limits to be extended much more widely." With the expression of my satisfaction that you have, in your influential columns, given opportunity for a proper ventilation of the admirable scheme of Earl Stanhope, I am, yours, &c.

City, March 12th.

MODERN ANTIQUITIES.

To the Editor of the Literary Gazette.

Rochester, March 19, 1856.

SIR,—In the last No. of the 'Literary Gazette,' it appears that a Mr. Pidgeon, at a meeting of the British Archaeological Association, produced an earthen bar found near the Upchurch Potteries, the object of which he "conjectured to be to regulate the heat, and cause its equal application to the entire pottery in the process of baking." Now, sir, it is very desirable that your readers should know that these bars, &c. (which may be picked up by the dozen), are quite modern! It does not appear that the learned assembly before whom this relic was exhibited detected its origin. I am, &c.

To the Editor of the Literary Gazette.

Newport, Isle of Wight, March 15, 1856.

SIR,—I observed in the notice of the proceedings of the British Archaeological Association, which appeared in the Literary Gazette of Saturday last, that a paper, by the Rev. Mr. Kell, had been read, on the discovery of Roman villas, with pottery, medals, &c., in this island, the evidence in regard to which, he states, "is very satisfactory, leaving no doubt on the subject." As the statement took me rather by surprise, I was induced to make a few inquiries on the subject. On an investigation into the actual facts, I think it right to inform you that the paper in question must have been a very great exaggeration, as well as distortion, of what has occurred, for nothing which can at all bear the description of a Roman villa has been ever exhumed here, neither was the Rev. Mr. Kell (as far as I can learn) at all warranted in making any communication on the subject.

VECTIS.

* * We have received another communication, referring Mr. Kell's discoveries to the *mirage* of a warm imagination.

GOSSIP OF THE WEEK.

WE have the satisfaction of announcing that the Trustees of the British Museum have come to terms with Mr. C. Roach Smith for the transfer of his famous Museum of London Antiquities, so often alluded to in our columns, to our National collection. Old Londinium of the Romans will now be represented in the British Museum in a manner satisfactory to the general wishes of archaeologists.

The following appointments have been made by the Council of University College, London:—Dábadhai Naoraji, formerly Professor of Mathematics in the Bombay College, to the Professorship of Gujarati, Charles Rieu, Esq., to the Professorship of Arabic, and Dr. Harley to the Teachership of Practical Physiology and Histology.

Poland, it is to be feared, is politically dead, but the traditions and the aspirations of Polish nationality yet live, and can scarcely become extinct while so many associations remain in the history and literature of Europe. This week a deputation of the Literary Association of the Friends of Poland had an interview with Lord Palmerston, when a

memorial was read by the Marquis of Breadalbane, the President of the Association. The usual historical and political themes of the friends of Poland were ably and temperately stated in this memorial, to which Lord Palmerston could give only a vague and unsatisfactory, though courteous and sympathetic reply. The time for the resuscitation of the Poland of Sobieski and of Kosciuszko has gone by. The subject has passed from the region of politics to that of poetry, as it had even in the days of Campbell's noble appeals. The freedom of Poland and 'Warsaw's last champion' may now be numbered among the scenes of history that have been played out. Poland may still be apostrophised by enthusiasts, but it must be in the spirit of the Roman poet's line,—

"Ut pueris placeas et declamatio fias."

News has been received of the two brothers Schlagintweit, who are eagerly pursuing their researches in physical geography in the North of India, chiefly in the Himalayan region. They say that they had attempted to reach the top of the glacier on the summit of the Ibiginin, but that they had been unable to do so. They, however, advanced to a height at which they were 22,260 feet above the level of the sea. They enjoy the friendship of the venerable Humboldt, and their services in the cause of science have been recognised and their labours aided by the East India Company and Geographical Society. The latest letters convey the intelligence of their safety after passing through the West of Thibet, and encountering manifold dangers on their way to Agra. They intended to proceed southward, and continue their investigations for three or four years.

The library of an accomplished nonagenarian, containing some classics, in choice bindings, was lately disposed of under the hammer of Messrs. Sotheby and Wilkinson. The fine copies brought high prices, from which the following examples may be cited:—Ariosto's 'Orlando Furioso,' 4 vols., Baskerville's edition, 7l. 7s. Bewick's 'British Birds,' large paper, 5l. 15s. Cervantes' 'Don Quixote,' 4 vols., fine copy, Madrid, 1780, 5l. Digby's 'Broad Stone of Honour,' 2l. 18s. Goldsmith's 'Vicar of Wakefield,' first edition, 1766, 2l. 4s. 'Hippocratis Opera,' 2 vols., by R. Payne, 6l. 'Homeri Opera Græca,' 4 vols. in 2, large paper, Glasgow, Foulis, 1756-8, 27l.; this copy sold for 14l. 5s. at the Fonthill sale. Le Sage's 'Histoire de Gil Blas,' 4 vols., large vellum paper, Paris, 1795, 9l. 9s. Latham's 'British Birds,' 9 vols., 1781, 26l. Homer's 'Iliad and Odyssey,' translated by J. Ogilby, 1660, 7l. Poets, with lives by Chalmers, 21 vols. 22l. 5s. 'Platonis Opera, cum notis,' J. Serrani, 3 vols., large paper, 11l. Sidney's 'Arcadia, Sonnets, &c.,' 1605, 3l. Whitney's 'Emblems,' Leyden, 1586, 4l. 10s. Total, 950l. 13s. 6d.

The inquest on the Covent Garden Fire has terminated without any discovery of its origin. It is not probable that a theatre will be rebuilt on the site. The lease only extends for thirty-eight years, and the expense of rebuilding by any company could not be repaid. Several schemes have been suggested for turning the site to good account, among which is one for removing thither the Law Courts from Westminster; and another for building a large hotel. The Duke of Bedford is said to incline to turning the site into a flower-market, the present space in Covent Garden being wholly insufficient for the increased business and traffic. We venture to suggest a plan, by which the desired accommodation would be better obtained, with greater financial results, and an immense improvement to the whole neighbourhood. By removing St. Paul's Church, and the block of buildings forming the east side of Bedford-street, the north side of Henrietta-street, and the south side of King-street, and taking in the present burial-ground, which is no longer used, a magnificent open area would be obtained, by which the size of the present market would be doubled, and as fine a place as any in Europe opened up in this crowded part of the metropolis. We have made an estimate of the expense of this plan, including the purchase of the leases of the houses to be removed, and the

returns from the market-rents would be more remunerative than from any of the other schemes proposed. The removal of St. Paul's Church further eastward was contemplated some years since, but no site was then available. It might now be re-erected on part of the site of the late theatre, the remaining ground in Hart-street being disposable for building purposes, as no churchyard is required. An Act of Parliament would be necessary for the removal of the Church. The present burial-ground being no longer used, the removal of the remains to one of the suburban cemeteries might be effected, as has been done in regard to other churchyards, in carrying out recent metropolitan improvements. Our calculation of the expenses and returns has been independent of any estimated increase of the value of house-property round the improved and enlarged market-place.

In this year's estimates of civil services, the sum on account of "public works and buildings" amounts to 897,336l., against 746,760l. required for the year 1855-56. In round numbers, about 300,000l. is the estimate for public buildings, royal palaces, and parks, and 100,000l. for the New Houses of Parliament. Some of the items of the latter seem absurdly large, but quite in keeping with the reckless extravagance with which the whole affair has been managed from the commencement. One of the most satisfactory items under this head is the sum of 4000l. allotted to the decoration of the House, under the Commission of Fine Arts, including Mr. Gibson's statue of the Queen, Mr. Herbert's frescoes, and the statues in St. Stephen's Hall. Commissions have now been given for seventeen statues, ten at 1200l., and seven at 1000l. each. Those already in their places are Clarendon, Falkland, Hampden, Selden, Somers, Walpole, and Mansfield. The plans for the improvements in Pall-Mall and Downing-street are now in a more advanced state. In Pall-Mall it is proposed to pull down Buckingham-house, and the houses between it and the present Ordnance office, and to build a large set of offices, with a hundred-and-fifty feet of frontage, for the department of the Minister of War. In Downing-street it is proposed to erect a magnificent range of offices, from the present Treasury-chambers to George's-street, Storey's-gate, removing the west side of Parliament-street, and the whole of the buildings between it and St. James's-park. The expense of carrying out this plan will be great, but it will be spread over the estimates of successive years.

A newspaper in the Malay language is to be published in Holland, with the title of 'Bintang Oetara,' which means the 'Northern Star'; it is to be edited by Dr. Roorda van Eijssinga, whose dictionary of the Malay tongue, and other educational books in Eastern languages, have made his name familiar to the literary world. Dr. Van Eijssinga has devoted his whole life to the study of the language and dialects of the Dutch possessions in India, and is peculiarly fitted for the task he has undertaken. The paper is to be forwarded once a month to the Dutch settlements.

The Bowyer Bible has again changed hands by public auction, being sold at Manchester last week, when Mr. Robert Heywood became the purchaser for 550l. The work, which occupied the late Mr. Bowyer many years in preparing, consisted of above six thousand engravings, illustrative of a splendid edition of the sacred Scriptures, of which only two copies were printed, one of which, in seven volumes, is now in the British Museum. The other copy Mr. Bowyer retained for illustration, and when finally completed it extended to forty-five volumes. The cost, including the printing, binding, and oak cabinet in which the work is kept, was estimated at four thousand guineas. For this sum it was sold some years since by lottery subscription. It was afterwards purchased by the late Mr. Allinson, of Liverpool, whose library has just been dispersed by public sale.

We observe that the Turkish Collection which has been exhibiting at the gallery near Hyde Park Corner, is about to be sold. It seems a pity that this museum, containing so many objects of high

artistic skill, and so instructive also as illustrating eastern life and manners, should be dispersed. The Crystal Palace Company, even if unable to purchase the collection, might offer to preserve it for a time, and add to the attractions of its own sparsely-furnished courts.

A valuable collection of autographs, the property of the late Herr von Falkenstein, librarian to the King of Saxony, is to be brought to the hammer, on the 7th of April next, at the house of Herr Weigel in Leipzig. The first part of the catalogue contains 5160 lots, including letters of poets, artists, and savants; German, English, French, Italian, Danish, Swedish, Swiss, and American statesmen, are all here represented, scarcely a name of note being missing. The second part consists of autographs of the great men of the Reformation, the Thirty Years' War, of Augustus the Strong Elector of Saxony, the Seven Years' War, and the French Revolution, besides perfect collections of many of the lines of princes and statesmen of all times.

The complete works of Galileo have just been edited, for the first time, in fifteen volumes, by Professor Eugenio Alberti, under the title, 'Opera di Galileo Galilei, prima edizione completa, condotta sugli autentici Manoscritti Palatini.' The work was commenced in 1842, but a stop was put to its progress by the troubles of 1848; resumed again in 1851. We have now, in the first five volumes, the astronomical works of Galileo; in the next five, his extended correspondence; the four following contain the mathematico-physical treatises; and the concluding one, essays on general literature, including an essay on the 'Divina Comedia' of Dante, and the memoir on the 'Orlando Furioso,' as well as on Tasse's 'Gierusalemme Liberata,' with a defence of its authenticity, which has been doubted, by the editor.

The German National Museum in Nuremberg has just published the first volume of its minutes. The collection of antiquities has so rapidly increased since its foundation, a very few years ago, that the committee has been obliged to hire a fourth building, until they become possessed of the space promised them by King Maximilian.

On the 23rd February the new Museum of Art and Science was opened with great solemnity in Hanover.

M. Villemain, says a Paris letter, about to bring out a new translation of Pindar.

Gustavus Heine, a newspaper editor in Vienna, and brother of Heine, the poet, is about to expend 10,000 francs in erecting a monument to him in Paris.

The Maximilian Museum in Augsburg has had an addition to its treasures in the valuable collection of coins and medals made by Herr Von Halder, and presented by his family on the occasion of his recent death.

A great number of letters written by Napoleon, when a pupil at Brienne, to his family in Corsica, have just been discovered in that island; they are dated 1785, and are signed 'Napoleone di Buonaparte.'

From Milan we hear that the Marchese Theodora Trevisan died there on the 8th March. He was well known for his love of literature and art, and for the excellent library and museum he inherited from his father, to which his own acquisitions, collected with taste and liberality, have added great increase and value.

Professor Cazalis, of Turin, a learned and laborious writer, and compiler of a very excellent 'Geographical and Statistical Dictionary of the Sardinian States,' died a few days ago in that city, at an advanced age.

The French Emperor, to mark his joy at the birth of a son, has given 10,000 francs to each of the Literary and Artistic Benevolent Societies of Paris—namely, the Dramatic Authors' and Composers'; the Authors' (Gens de Lettres), the Actors', the Musicians', the Artists' and Engravers', and the Inventors' and Industrial Designers'.

NOTABILIA.

RECOLLECTIONS HISTORICAL, BIOGRAPHICAL, AND ANTIQUARIAN.

GUY FAUX'S LANTERN.



THIS veritable relic of the "*Amphitheatrum Scele- rum, or Transcendant of Treason*," as a contemporary designated the famous Gunpowder Plot, is preserved in the Bodleian Library at Oxford, and the sketch above has been taken by permission of Dr. Bandinel, the head librarian. The height of the lantern without the fluted top, which, with the candlestick, is now detached, is about ten or eleven inches. The whole is of iron, very strongly made, and must once have been very heavy, though now in parts it is a good deal worn away by rust. Preserved in the same case is a fac-simile of the celebrated letter to Lord Montague, which led to the discovery of the plot, the original being in the State Paper Office in London. Riveted to the lantern, as shown in the sketch, is a brass plate, which bears the following inscription:—"Laterna illa ipsa quo usus est cum qua deprehensus Guido Faux in cryptis subterraneis ubi domo Parliamenti diffundere operam dabat. Ex dono Rob. Heywood, nuper Academiæ procuratoris, Apr. 4, 1641."

Translation.—The very lantern that was taken from Guy Faux, when he was about to blow up the Parliament House. It was given to the University in 1641 (according to the inscription on it), by Robert Heywood, Proctor of the University.

The letter* mentioned above is too well known to need transcription, but the following, from Sir Wm. Waad, Lieutenant of the Tower, to the Earl of Salisbury, on the subject of Guy Faux, will be new to our readers. It is extracted from the Bureleigh Papers, part of which are at Hatfield House, and the rest in the Manuscript Department of the British Museum:—

"It may pleas y^e L^{ps}. this morning when John-son† was ready (who hath taken such rest this night as a man voyd of all trouble of mynd) I repayed unto him, and told him if he held his resolution of mynd to be so silent, he must think the resolution in the state was as constant to proceede with that severity which was meet in a case of that consequence; and for my own part, I protested I would never give him over, if I were not overruled by commandment, untill I had gotten the inward secret of his thoughts and all his complices, and therefore I wished him to prepare himself.

"But first I told him I had received a commandment from y^e L^{ps} to advise him in one thing to deale plainly, w^{ch} was, if he had made a vow, and were ty'd by othe, or received the Sacrament, to deale truly therein, and used some reasons to

* There is said to be a letter in the British Museum, addressed by Lord Montague to the conspirator Catesby, shortly before the discovery of the Gunpowder Plot, which goes far to prove, what has been often suspected, that Lord Montague, who was known to have been connected with what was called the "Spanish Plot," was implicated in this conspiracy, and purchased his own safety and a large pension by the betrayal of his associates. This epistle, however, if extant, is not catalogued, and has hitherto baffled all our researches.

† The name by which Guy Faux passed upon his arrival in England, and while occupying the premises adjoining the Parliament House.

intymate to him that in such a case of Conscience I was at a stay how to wristle with him. Upon some further pressing of him, fynding him to waver, he confessed unto me he had both made a solemne vow and othe, and received the Sacrament upon it, to p^{er}form it, and not to disclose it, nor to discover any of his friendes. I asked him whether his vow and othe were taken here or beyond the seas; he answered, 'Here.' I asked him when; he said, 'A year and half sithence,' and concluded that he knew not what torture might do, but otherwise he was resolved to keep his vow. Wthall he added, that the Prest w^{ch} gave him the Sacrament knew nothing of it. Further discourse he used of Canons, and such arguments of learning, where- with he I perceave is furnished, as in our judge-ments he appereth to be of better understanding and discourse than before eyther of us conceived him to be. M^r Corbet came into the Prison when we had proceeded thus far, before whom I caused him to repeat the substance of this confession, which he will relate to y^e L^{ps}, with other circum-stances, to which relation referring y^e L^{ps}, I hope his Ma^{ty} will allow that respect I used in my poor judgement upon this confession, to forebare to proceede with him at the instant; for then he would conceive I tooke advantage of his confession to deale more Regorously with him.

"Thus craving y^e L^{ps} favorable construction herin also, I wish y^e L^{ps} prosperity. From the Tower of London, the 7th of Nov. 1605.

"At the Commandement of y^e L^{ps},

"W. WAAD.

"I am confident, notwithstanding his resolute mind, in the end he will be more open.

"He told us both that sithence he undertook this action he did every day pray to God he might p^{er}form that w^{ch} might be for the advisement of the Catholicke faythe and saving of his own soul."

In the MS. volume containing the above are several letters and documents referring to this terrible Plot; among them the following account, from an eye-witness, of the capture of Catesby, Winter, Percy, and other of the conspirators, who, upon the first news of the Plot's discovery, had fled from London.

This letter is addressed to the Earl of Salisbury, and endorsed "Mr. Thomas Lawley."

"Right honorable. My most humble and bounded Dewtie unto y^e Ho^{ty} remembered. Whereas upon the VIII. Day of this present Month I with all the small power I was able (upon a sodden) to make, did attend Mr. Sherife of Worcestershire unto a place called Holbaine, and there did my best indeve^r for the suppression and apprehending of the Traitors there assembled, one of my Servants being the first man that entred upon them, and tooke Thomas Winter alive and brought him unto me, whome I delivered to the said Sherife, and there upon hasted to revive Catesby, Percy, and the two Wrights, who lay deadly wounded on the ground, thinking by the recovery of them to have done unto his Ma^{ty} better service than by suffering them to die. But such was the extreame disorder of the baser sort, that while I with my men took up one of the Lan- guishing Traitors, the rude people stripped the rest naked, their wounds being many and grievous, and no surgeon at hand, they became incurable, and so died. May it please your good L^{ps} to be advertised, that in the hurly burly my man that did take Thomas Winter, seized his Horse, w^{ch} I do keepe for the King his Ma^{ty} use. Now the Sherife of Staffordshire, who was not at that service, nor any gentleman of Staffordshire but myself, demanded of me the Horse, w^{ch} I do refuse to deliver up untill I knowe yo^r Ho^{ty} further pleasure therein, and hereupon he threatneth to com- pline unto yo^r Hono^r and the rest of the Lords of the Counsaill, in regard whereof I have thought it my Duty to informe yo^r L^{ps} of the truth, and so in humbleness I rest,

"Yo^r Hono^r to command in all the services I can,

"THOMAS LAWLEY.

"Prestwood, the xiiijth of November, 1605."

CURIOUS TENURES OF LAND.—1. John de la Hay held the estate of Lastres in Herefordshire, by the service of sending to his lord 20d. and a goose, for the dinner of his said lord, on the feast of St. Michael the archangel.—2. Bertram de Criol, in the 34th year of Edward I., held the manor of Seaton in Kent, on the service of providing one man, called a *vautrier* (from the old French 'vaultre,' a mongrel hound), to lead three greyhounds when the king went into Gascony, so long as a pair of shoes of 4d. worth should last.—3. Thomas Sugaine held lands in Pitchley, county Northampton, by service of finding, at his own proper costs, certain dogs for the destruction of wolves, foxes, matrons, cats, and other vermin, in comitalibus Northampton, Rutland, Oxford, Essex, and Buckingham.—This is probably the origin of the "Pitchley Hunt."—this tenure dates 42nd Edward III.—4. In 14th Edward II., Richard de Stanford held one toft and four yards of land in King's Brome, county Warwick, of the king *in capite*, by the service of a pair of tongs, to be delivered yearly into the Exchequer by the sheriff of that county. ARDELIO.

TURKISH APPRECIATION OF FRENCH COURTESY.—Francis I. sent a band of musicians to his ally, Solymán II. Solymán received them graciously, and had three concerts at his palace, in presence of all his court. Then, having observed the effect of the music upon himself, he sent them back with a handsome reward, but ordered their instruments to be broken, and prohibited them from settling in his empire on pain of death. He fully believed it to be a scheme of the French king for diverting him by this amusement from the business of war.

DOMESDAY BOOK.—"Some critics will have our Domesday Book so called, not because all lands are arraigned to appear therein as at a general judgment, but quasi Domus Dei, or God's House Book, where the original thereof was anciently entrusted."—*Fuller's Pisgah Sight*, p. 398.

To the Editor of the Literary Gazette.

CHIMNEYS.—"Sir,—They are much mistaken who imagine that the pride of long descent is felt only by Welshmen and other long-pedigree-possessing specimens of the genus *homo*. Everything in England, as well as everybody, is jealous of the reputation of having had an ancestor who either 'came over with the Conqueror,' or, better still, who flourished on English soil long before the coming of the Normans.

"Sir, I am a chimney, a chimney of the elder branch; and I am proud of my descent from that goodly family of chimneys which arose with the rise of the Anglo-Norman power. There is indeed a tradition preserved amongst us that chimneys first settled in England in Saxon times, and certain illuminations in Saxon MSS. (one of which, Cædmon's Paraphrase, preserved in the Bodleian Library, I may specify) are regarded by some of my archeological kinsmen as ancestral family portraits. But there can be no doubt or mistake about the Anglo-Norman chimneys: my ancestors yet remain, to tell the tale of their own venerable age, at the castles of Rochester, Colchester, New-castle, Hedingham, Sherborne, and Conisburgh; also, at Fountains Abbey, Southampton, Boothby Pagnel, Christchurch, and elsewhere: to my most respected cousin at Lincoln, in the so-called 'Jew's House,' I must make a special reference.

"Of the next generation, the chimneys of the 13th century, relatives from whom I am lineally descended, I shall direct your attention only to those individuals who will at any time be most happy to be seen by you at Aydon Castle, in Northumberland, at Little Wenham Hall, in Suffolk, at Abingdon Abbey, in Berkshire, and at Stoke Say, in Shropshire. It is unnecessary for me to mention to you by name any members of my family, removed from me by one degree less, who smoked in the 14th century. Neither need I now refer particularly to my good cousins and esteemed friends at Brantôme, Fontevault, Rheims, Dol, Cluny, Flavigny, Quinévile, and other places in France.

"You will perceive that I have addressed this communication to you, in consequence of my having

read in the 'Literary Gazette' of last week a paragraph commencing with the word 'Chimneys,' in which it is deliberately stated that, "thanks to some learned (?) German, it is a recognised fact in domestic history, that previous to the period of the 14th century chimneys were unknown throughout the world!" This paragraph must have proceeded from some

'parvenu
Of a hot-air flue,'

who hoped, through the medium of your widely circulated pages, to reduce to his own level the time-honoured reputation of

"Your ever warm friend,

"AN ENGLISH CHIMNEY OF THE 19TH CENTURY.

"March 20th, 1856."

EDWARD ALLEYN AND THE DULWICH COLLEGE OF GOD'S GIFT.

PUBLIC attention being now directed to this wealthy institution, and the members of the theatrical world having put forth a very reasonable claim to a participation in its benefits, as those of a charity established by one of its own body, we take the opportunity of giving some account of its origin, revenue, and present uses. The information is sufficiently accessible and familiar to scholars, but not to miscellaneous readers.

The Manor of Dulwich (formerly spelt Dilwyshe) first appears in history in the reign of Henry I., who presented it to the monks of Bermondsey Abbey. On the dissolution of this and other monasteries, it was granted by Henry VIII., with the advowson of the vicarage, and the messuage called Hall-place, to Thomas and Margaret Calton, at an annual rent of thirty-three shillings. Sir Francis Calton, the grandson of Thomas, who suffered his fortune to run to decay, sold the manor in 1606 to Edward Alleyn, the founder of the college. Edward Alleyn, the son of a "yeoman and inn-holder," of St. Botolph, London (though the family was originally from Buckinghamshire), was born in 1566, and was brought up to the stage as a profession. He acquired great distinction as an actor, and in conjunction with his wife's father-in-law, Philip Henslowe, entered into numerous theatrical undertakings. In this usually unprofitable business they appear to have been eminently successful; but it is not probable that Alleyn derived from it an income sufficient for his requirements and the foundation of such an institution as Dulwich College. Malone estimates that Shakespeare earned about 200*l.* a year from his different pursuits as an author, actor, and proprietor. This would represent an available income of 1000*l.* in our times; and although, judging by the diaries and accounts which have been preserved, actors in those days were thrifty economists, 200*l.* a year would scarcely have enabled a man in such a profession to accumulate a considerable fortune. The fact is, Alleyn inherited property from his father, and married a rich wife. Her name was Joan Woodward, and she appears to have brought him an estate in Sussex, worth, probably, 3000*l.*, or 15,000*l.* of our money. The marriage took place in 1592, and Alleyn continued his career as an actor until 1606, or thereabout, from which date we find him only in the character of manager and proprietor of theatres.

Philip Henslowe (mentioned above) had married the mother of Joan Woodward, and he seems to have been united with Alleyn in various speculations, the most lucrative of which was perhaps the office of Royal Bear-baiter, or "chief master, ruler, and overseer of all and singular his Majesty's games of bears and bulls, and mastive dogs," which, having been granted to a Sir William Steward, was sold by him for the considerable sum of 450*l.* to Alleyn and Henslowe. The duties of this office were somewhat curious. Whenever it was the king's pleasure to entertain himself or any of his illustrious visitors, with the game of bear-baiting, it was the business of the master of the game to provide bears and dogs, and to superintend the baiting; and as this royal sport involved the deaths of numerous animals, the master was invested with

the somewhat despotic authority to send his agents into all parts of the kingdom, with power to seize any bulls, bears, or dogs, which might be required for this branch of his Majesty's service. This arbitrary proceeding of course involved the bear-baiters and the owners of kidnapped animals in continual broils, to settle which the magistrates and constables were not seldom in requisition. At length, as the best way of securing exemption from so summary and unpalatable a levy, some towns and counties contracted to send up a certain number per annum. In addition to baiting for the royal entertainment, Alleyn and Henslowe carried on a private establishment, in which the public at large were supplied with the same intellectual recreation. This was "The Bear Garden" on the Bankside, in Southwark.

In the year 1606 Alleyn bought the estate at Dulwich, and afterwards went to reside in the house called Hall-place. The purchase cost him 5000*l.* in money, and led to subsequent disputes with the previous owner, Sir Francis Calton, respecting the details of the settlement. In the course of the altercation Sir Francis alluded somewhat contemptuously to Alleyn's having been a player, whereupon he received the following characteristic reply:—"And when you tell me of my poor original, and of my quality as a player, what is that? If I am richer than my ancestors, I hope I may be able to do more good with my riches than ever your ancestors did with their riches. You must now bear poverty, and if you bear it more patiently than I, your desert will be the greater. That I was a player I cannot deny, and I am sure I will not. My means of living were honest, and, with the poor abilities wherewith God blest me, I was able to do something for myself, my relatives, and my friends; many of them, now living at this day, will not refuse to own what they owe me. Therefore am I not ashamed."

Living like a gentleman at Hall-place, Alleyn seems to have been held in great esteem. He is always termed esquire; and many proofs exist of his having duly maintained the dignity of that honourable title. Having no children, he employed a considerable part of his income in charitable works, and determined to found a benevolent institution. As soon as this idea became known, he was assailed with the applications that might be expected from those who consider that all such foundations should have a specially ecclesiastical object. But he appears to have carried out his own scheme, and to have taken little advice from any one.

The building at Dulwich was commenced in 1613, and the whole work was finished in 1619. It is estimated to have cost from 8000*l.* to 10,000*l.*, which, to represent a similar outlay in these times, must be multiplied five-fold. The building being finished, Alleyn proposed to endow it with an income, in land and houses, of 800*l.* a-year. But here he met with a difficulty. It required the royal assent before freeholds could be applied to such a purpose, and the great Lord Bacon, who was then Lord Chancellor, for some time refused to affix the great seal to the necessary document. Looking to the questionable uses which are made of such institutions as time goes on, we cannot but admire the foresight and wisdom of Bacon's remark upon the subject:—"I like well that Alleyn playeth the last act of his life so well; but if his Majesty give way to amortize his tenures, the Court of Wards will decay, which I well hoped should improve. But that which moves me chiefly is, that his Majesty now lately did absolutely deny Sir H. Saville for 200*l.*, and Sir E. Sandys for 100*l.*, to the perpetuations of two lectures, the one in Oxford, the other in Cambridge—foundations of singular honour to his Majesty, and of which there is great want, whereas hospitals abound, and beggars abound nevertheless."

However, the chancellor's scruples were at length overcome, and the royal assent was given in 1619. The college was built by a bricklayer of Westminster, named Benson, whose contract with Alleyn still exists, and is an exceedingly interest-

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ing document. Perhaps we are hardly warranted in saying Benson built the college—he only did the brickwork at so much a rod, all materials and other workmanship being supplied by Alleyn. It has been supposed that Inigo Jones was the architect who designed and superintended the building; and this was probably the case, for he certainly was present at its solemn foundation in 1619, and Alleyn most unquestionably would have had some other assistance than that given by Benson. On the occasion of the foundation Alleyn entertained the Lord Chancellor, Lord Arundell, Lord Cecil, Inigo Jones, and many other visitors, at dinner, and he has left a detailed account both of the meal and of its cost. This bill of fare is amusing and serviceable too, as showing the price of eatables in those days. The first course consisted of capons in white broth, boiled pigeons, boiled venison, forced boiled meat, cold roast, green salad, a chine of beef roast, a shoulder of mutton with oysters, baked venison, roast neats' tongues, a florentine, roast capons, roast ducks, roast eels, Westphalian bacon, and custards. The second course was jellies, roast god-wits, artichoke pie, roast partridge, wet leche, roast quails, codling tart, house pigeons, amber leche, roast rabbit, dry neats' tongues, pickled oysters and anchovies. Among the expenses we find a chine of beef, weighing 12 stone, set down at 18s.; neats' tongues 1s. each, and when dried, 2s.; a leg of mutton, 1s. 10d.; 9 capons, 11. 2s.; 6 house pigeons, 4s. 4d.; 18 field pigeons, 4s. 6d.; 50 eggs, 2s.; 9 lbs. of lump sugar, 9s.; 8 gallons of claret, 16s.; 3 quarts of sherry, 2s.; 2 cauliflowers, 3s. 6d.; and cooks' labour, 11. 16s. (The *leche* was a kind of *Manc mange*.) The foundation-deed required that the college should consist of a master, a warden, 4 fellows, 6 poor brethren, 6 sisters, 12 scholars, and 6 assistants. In addition, there were to be 30 out-members, 5 men and 5 women, in each of the parishes of St. Saviour, Southwark, St. Botolph, Bishopsgate, and St. Giles, Cripplegate. The churchwardens of each of the three parishes were appointed assistants in the government of the college, and the archbishop was appointed visitor. Both the master and the warden were, if possible, to be of the name and blood of the founder, but in case no candidate could be found with both qualifications, the surname of Alleyn alone was to suffice. Both were to be unmarried; although the two appointed by Alleyn himself were both married men, and their wives were allowed diet from the college table. The fellows were also required to be single; the two seniors to be Masters of Arts, and preachers; the two juniors graduates in holy orders. The salary of the master was fixed at 40l. a-year, of the warden at 30l., of each senior fellow at 12l., and of each junior at 10l., with rations, &c., for the whole. The poor brethren were to be sixty years of age at their admission, and unmarried, and if they married were to be expelled. The scholars were admissible between the ages of six and eight years, and might remain until they were eighteen, and were then to be put forward by the college funds either in a trade or university; they were to be orphans, or the children of such as received alms.

The statutes made subsequently to the foundation provide that the senior fellows shall preach, and that of the juniors one shall be master and the other usher of the school, in which other pupils might be taught as well as those residing in the College, as long as the total number did not exceed eighty. The children of Dulwich parents were to be taught gratuitously, on paying two shillings admittance, and sixpence "towards brooms and rods." Others were to pay such fee as the master and warden shall appoint for the benefit of the schoolmaster and usher. The statutes also appoint six chanciers, the two first to be skilled musicians, to teach the children music, and to officiate as organists; the other four to be singers in the chapel, and to be "tailors, gloves, shoemakers, and such like," and to be employed in the service of the College in making clothes and other useful work. On the death of the master the warden

succeeded to the office. The warden himself, the fellows and chanciers, were to be elected in rather a singular fashion. The six churchwardens above mentioned were to join with the master warden and fellows in electing two candidates from any number that might apply for the office, and these two were to draw lots to decide which should take it. This is apparently a whimsical provision, but it is a valuable check against that spirit of jobbery and interested patronage which goes so far towards neutralizing the value of almost every office held under what is termed an 'appointment,' whether lay or clerical, and whether royal, municipal, mercantile, corporate, or charitable. Alleyn certainly displayed a sage prevision when he devised this regulation. Of the resident poor brethren two brothers and one sister were to be supplied from each parish of St. Botolph and St. Saviour, and one brother and two sisters from those of St. Giles and Camberwell. As vacancies occurred they were to be filled up from the out-members of the former three parishes, who were to be single, and as near as may be over fifty years of age. The churchwardens and vestry of each parish were, on a vacancy for a resident, to send two candidates nominated by the master and warden, who were to draw lots for the place. But in the case of Camberwell, the master and warden were to fill up vacancies at discretion. Each of the above four parishes was to furnish three of the resident scholars, a certain number to be nominated on a vacancy by the churchwardens and vestry, two to be selected from them by the master and warden, and these two to draw lots. It must be observed, as a very singular coincidence, that at the time the College was founded, the Rector of St. Botolph happened to be the celebrated Stephen Gosson, a man who was the most bitter opponent of plays and players. Having been a playwright himself in early life, he subsequently underwent that kind of excessive conversion or contortion of feeling so common to enthusiasts, and denounced theatrical representations, and everything connected therewith, as so many snares devised by the prince of evil to entrap unwary sinners. In 1579 he published his well-known 'School of Abuse,' containing a pleasant invective against Poets, Pipers, Players, Jesters, &c., which he followed up at a later date by other and equally vehement attacks. In after times he entered the church, and in 1616 we find him Rector of St. Botolph, in which capacity he was called upon to assist officially in supplying recipients for one of the noblest charities ever created, which owed its origin and its revenue to the Christian benevolence of a player. Surely this may be received as a lesson by some well-intentioned fanatics of the present day.

(To be concluded in our next.)

FINE ARTS.

NATIONAL INSTITUTION.

THE ninth Annual Exhibition of this Society opened to the public on Monday last, and we are glad to find that the prospects of the Institution continue to improve. For several years past there has been a steady increase in the number both of pictures sent and of exhibiting artists; and this year there is a similar advance upon the last. Along with this enlarged quantity improvements in quality take place also—as may fairly be expected; and on this occasion we are happy to notice a much greater variety, and a livelier general effect, than in many previous instances. When—as in the course of time seems inevitable—the rooms become quite full, we may hope that the law of exclusion will be carried out somewhat more firmly than hitherto—if, indeed, it has ever been exercised at all. There is abundant room for expurgation; and the proprietors can scarcely hope to get any first-rate productions till they have weeded the ground a little more carefully. But it may be said that the success of this undertaking shows that the principle of almost indiscriminate admission, at so much per square foot, is a good one. Perhaps, in a pecuniary

point of view, the proprietors are right. They can, moreover, shelter themselves from responsibility—they are exempted from using their own taste and judgment—by throwing the task upon an "enlightened British public." "What people want," they may say, "they will be sure to buy; if they prefer bad pictures to good ones, that is no fault of ours—why should we interfere?" The pictures sell, the artist is paid, and we are satisfied." At first sight, in a money point of view, this may be sound argument; and it would be so in every other, if the British public were always "enlightened." But whilst, among an educated class, the free exercise of their own taste is the best, and, ultimately, the only guide, such exercise cannot freely be left to the general crowd of spectators. Meanwhile the better contributors keep aloof, and high prices are sometimes obtained for bad pictures, which is a positive injury to art. Returning, however, to the particular case before us, we repeat that, notwithstanding the occasional failures and absurdities, this collection, as compared with its predecessors—for with any other London gallery it would not be fair to put it in competition, presents a display of good pictures, of a secondary class of merit, such as this Institution has never exhibited before.

Landscape, as usual, predominates; and first in this branch are to be noted the works of Mr. Sidney Percy. Bearing a strong family likeness to the productions of the Williams school, to the display of which this gallery has been particularly devoted, these pictures have always had a forward tendency, and, beginning with an accuracy that was almost formal, they now embrace features of no ordinary power and grandeur. A *Storm Gathering on Cader Idris* (38) is the most striking landscape in the rooms; the decisive effect being produced by the skilful introduction of one great light proceeding from the sky on the left, which illuminates all the middle, and, in a less degree, the foreground of the picture, whilst on the right it is absorbed in heavy gathering masses of cloud. The effect is rendered more forcible from the circumstance that every object, tree and figure, can be truly thrown into the most positive light and shade, inasmuch as there is no reflected light, but almost absolute darkness proceeding from the cloud. This style of painting possesses little or no softness of outline. Frequently in such instances as *The Bar-mouth Valley, North Wales* (512), the want of roundness at the edges of mountains, and other objects with strongly-marked outlines, gives an appearance of thinness to the atmosphere—everything looks sharp and cold. This rarity, however, is not untrue to nature just before an approaching storm; so that, in the above instance, the peculiarities of style are not inconsistent with the requirements of the scene. In *The New Forest* (332) is a group of trees and woodcutters, of which we have seen already several examples.

The Shades of Evening (441), by Alfred W. Williams, is another aspiring landscape, which aims at a real rendering of nature in one of her gorgeous moods. The light is that of sunset, as seen in autumn through clouds, which add a red tint to the purple shades of that transitory moment. The whole effect turns upon this; the left of every object is tinged with red; the right with black: not inharmoniously blended, however, nor unaccompanied with a feeling of solitude and loneliness, which strike the eye with a sense of grand and desolate freedom. *The Approaching Storm* (344), by the same artist, distinguishes itself among a crowd of similar subjects by its superior force.

A Summer Eve by Haunted Stream (21), by A. W. H. Hunt, at first sight a mass of unmeaning blotches, shows, upon nearer observation, the most accurate studies of foliage and flowers, half hidden by the shades of night, and by what, upon further examination, turns out to be a mist slowly drawing off from the surface of the pools, and enveloping all the lower objects in its delicate veils. This effect has been most carefully studied; but has not been imitated with complete success; still the power, thought, and firm resolute painting of the whole, produce a feeling of respect, if not of admiration.

A bright cheerful picture of large dimensions, by H. B. Willis, represents *The Morning Rest in Ploughing Time* (88). The light in this picture is beautifully diffused, calm, and autumnal; the group of oxen, if not actually studied from, reminds the spectator of Rosa Bonheur, in arrangement as well as in treatment. The distant landscape gives the cliffs of Newhaven, with a sea line, and the flowers in the foreground, well as to colour, are accurately but not obtrusively painted.

Besides these, the works of mark are not numerous. *A Forest of Stone Pines on Fire* (156), by F. L. Bridell, is rather finely conceived than well painted; but the colour is rich, the smoke rises naturally and freely; the gnarled stems of the pine-trees contrast with the angular forms of the mountain ridges; and the attitudes of the disturbed stags in the foreground describe their surprise at the unusual devastation of their haunts.

Caernarvon Castle (11), by James Danby, is a scene of that mellow light and languid air, which characterize this style; a soft haze of vapour envelops the distant castle, the placid sea, and the sleepy boatmen in the foreground, who attempt in vain to persuade us that they are really engaged in any active employment. *A Bright Day on the Thames* (12), by Boddington, shows little variation from a well-known type, but has all the usual peculiar merits of the style. *In the Meadows near Medmenham* (533) is a smaller subject; where the difficulty has been to represent the swarths of hay lying in the meadow. *Noon—Hastings* (20), by E. C. Williams, is a study of very pleasing, though not unusual arrangement, and pale clear light. Mr. W. Carter, in a fine subject, *Near Chesham* (25), seems to imitate the glossy style of Jutsum, with more sparkle in the lights, and a broader manner of handling.

A careful and large study is presented by J. W. Oakes in *The Clyde* (53), firmly and well painted throughout. Two sketches by J. Thorpe, *At St. Leonards* (59), and *Morning after the Wreck* (60), show considerable power of treating different aspects of sea-side nature. *Snaledale* (69), by J. Peel, is an example of firm and good painting, though the composition is rather made up, and the scene straggling.

Several good landscapes have been contributed by F. W. Hulme. *A Welsh Valley* (112) is a good specimen of his style; and *Cottages at Pyrford, Surrey* (144), is a remarkably bright and cheerful view, perhaps too green, but embodying all the principal charms of English rustic scenery.

Mr. Dearnley is here again in considerable force. *A bright Day on the Thames* (116) is admirably clear and brilliant in parts, but faint in others. *An Autumnal Evening* (127) is on a larger scale; perhaps too large for the amount of subject it embraces.

We notice also two large and careful studies of *Arundel Park* (316 and 355), executed with much skill, by J. F. Hardy; a very pleasing study, in the manner of Harding, of *Fishermen's Houses* (128), by F. L. Bridell; an elegant, and not overdone piece of *Landscape Composition* (131), by B. Shipham; and an example of French peculiarity of treatment as to foliage and sky in *The Falconer* (101), by M. Wagnez.

The subject of the recent purchase for the National Gallery has again been mooted by Mr. T. Y. Hurlstone, in a communication addressed to the London press generally. The letter has received a wide circulation, and it will not be necessary to lay it entire before our readers, as the whole question has already been fully discussed. Mr. Hurlstone, however, says that the "entire surface of the picture has been greatly damaged by over-cleaning; there is scarcely any portion of it that has not been stippled up or repainted. So coarsely, indeed, and by so incompetent a hand has the repainting been executed, that very little acquaintance with pictures is necessary to detect it." If Mr. Hurlstone had confined his remark to this—that some parts of the picture have been

damaged and some portions repainted, coarsely and by an incompetent hand, we should be disposed to agree with him; and if it came to the question of what parts, we could point to the creases where the picture has been folded, and to the head of the page, which have evidently been subjected, as is admitted, to a restoration at Venice. That restoration was clumsy and excessive, and parts of it had to be removed. But this we believe to be the full extent of the restoration; many competent judges, and we may mention the name of Mr. Bentley in particular, who has examined the whole most carefully, are decidedly of opinion that no other alteration has taken place, whilst throughout the main parts of the picture, and strikingly so in the winged cherubs and in the figures of the Virgin and Child, the original touches of the master remain in their full integrity. Mr. Hurlstone proceeds to decide that the picture is not by Paul Veronese, judging from internal evidence, viz., its 'mean design,' 'feeble drawing,' and 'discordant and slaty look.' That the President of the Society of British Artists is sincere in condemning the 'composition' and 'drawing' of this picture we are not permitted to doubt; even the post he occupies as leader of the opposition against the Academy would scarcely induce him to indulge in so strong a denunciation without honest conviction: it can only be said that these are matters of opinion, upon which every man is at liberty to form his own, and that opinion will be guided perhaps as much by his predilections as his good sense. When, however, the writer finally speaks of the price of the picture (1977*l.*) being excessive for a genuine Paul Veronese, "whose works, whether from their being frequently met with, or from their holding comparatively only a subordinate rank in art, are obtainable at moderate prices," we think he commits his greatest errors both of fact and argument. Are pictures by Paul Veronese frequently met with? Do they hold a subordinate rank in art? Unquestionably not: according to the experience of dealers, and the common knowledge of all persons, who are, however slightly, acquainted with the subject. And, as to the works of Veronese being moderate in price, we know that the *Consecration of St. Nicholas*, which hangs opposite, was valued, when it was presented by the British Institution to the National Gallery, at 3000*l.* That was generally considered a fair price for the picture. It would appear more consistent with Mr. Hurlstone's view to have contended that the picture is spurious, because it was so cheap; but he has preferred taking another, as it seems perfectly indefensible, position. The merits of the new picture have been recognised by many artists of experience, and we have little doubt will ultimately be appreciated by the public.

A work, attended by circumstances of general as well as artistic interest, has appeared, in an engraving in mezzotint, by Mr. Henry Cousins, after one of Turner's most magnificent paintings, *The Wreck of the Minotaur*, painted for the late Lord Yarborough. It appears that the present Lord Yarborough lent the picture to be engraved, and after it was in the hands of the artist, the attention of the noble owner was directed to the claims of the Artists' General Benevolent Fund. He purchased the plate of the artist, and at the same time gave the engraver a commission to prepare a companion subject from another of Turner's great works, also in his possession, *The Vintage at Mâcon*. This plate he also purchased, giving 2500*l.* for the two. He then presented the steel plates, with the copyright, for the benefit of the Artists' Fund, and thus completed an act of public munificence, which, at the same time, affects most directly the interests of art. The engraving of *The Wreck of the Minotaur* has just been completed—the companion plate not being yet ready. It is of large size, and renders, with great accuracy, and with all the well-known skill of the artist, the details of this astonishing composition, undoubtedly one of the grandest that Turner ever designed. The whole of the left of the picture, as those who know the painting will remember, is occupied by part of the enormous hull

of the vessel, just heeling over, light being thrown down through a square port-hole in the ship's side. The deck, out of which the stumps of masts are projecting, is presented to the eye nearly perpendicular to the water, crowded with a rush of human beings. In the front is a boat and a raft, each burdened with its human load, in every variety of agitated movement or suffering rest. Another boat appears to be bearing down upon the scene, and, in the distance, all detail is lost to the eye in broad and giddy whirls of foam, which have the very life of tempest in their wild forms. This important work has everything to recommend it—not the least being the object to which the proceeds of its sale are devoted. The publishers are Messrs. Graves.

The forty-first anniversary dinner of the Artists' Benevolent Fund was held on Saturday last at Freemasons' Hall, Lord Stanley in the chair. Amongst the artists present were Sir C. Eastlake, Sir C. Barry, Mr. Cockerell, Mr. David Roberts, and Sir William Ross. Mr. Spiers of Oxford was also present, and Mr. Jacob Bell. The proceedings were, for the most part, of the ordinary character. Lord Stanley, however, in a speech urging the claims of the institution, referred to the munificent gift of the copyright and plates after Turner, by Lord Yarborough (which we have alluded to elsewhere); and Earl Stanhope, in referring to this circumstance, made a statement of considerable interest. He said it was well known that the late Sir Robert Peel had left his papers to him (Lord Stanhope) and Mr. Cardwell, as his literary executors. Sir Robert had at the same time willed that any profits arising from the publication of his papers should be devoted to charitable societies established for the benefit of poor men who were professors of art, science, or literature. He (Lord Stanhope) and his colleague had at length decided on publishing a portion of these papers, being a memoir written by Sir Robert himself, of the part he had taken with respect to Catholic Emancipation; and accordingly he now begged to hand over 100*l.*, as the first fruits of the publication, to the treasurer of the Society. The surplus fund in the Society's hands for this year is somewhat exceeding 600*l.*

We learn that 4000*l.* is to be applied this year to the decoration of the new palace at Westminster, under the direction of the Fine Arts Commission. The works include Mr. J. Gibson's statue of the Queen and its bas-reliefs; Mr. J. R. Herbert's frescoes in the Peers' Robing-room, illustrative of "Justice on Earth, and its development in Law and Judgment;" and the marble statues of men of eminence (as members of Parliament) in St. George's Hall. The work of Mr. Gibson is nearly completed. Mr. Herbert is about to commence his fresco paintings, and, as regards the statues, commissions for ten, at the cost of 1200*l.* each for three, and 1000*l.* each for the other seven, have already been given.

Horace Vernet has just painted an episode in the Battle of the Alma for Prince Jerome. The subject represents the Prince's son, Prince Napoleon, surrounded by his aides-de-camp, giving orders to his division to cross the river, whilst a French general comes up wounded, an English general is carried off killed, English and French soldiers, wounded, support each other, &c. The general execution of the picture is described to us as being not quite up to the Vernet mark, and the person and horse of the Prince Napoleon, which are the principal feature in it, are represented as failures; but still some of the figures are stated to be admirably conceived and executed.

A picture by Louis Gallait, *Jeanne La Folle*, has excited the greatest enthusiasm in Brussels. From two o'clock till four every day Gallait's studio has been filled with artists and amateurs, all eager to have a view of the painting before it is sent off to Holland, to the gallery of the King, whose property it is. Jeanne La Folle, whose devoted love for her husband is a matter of history, is represented as having just entered the sleeping apart-

ment of Philip, in a rich morning dress, with bare feet and flowing hair. She finds her husband lying perfectly still, his face covered, unbroken silence reigns around, and he seems sunk in a deep sleep. His prayer-book lies closed on the desk beside the bed, and the royal sceptre has fallen to the ground. She bends over the sleeping figure, gently raises the covering from his face, and presses one of his hands to her beating heart, whilst the other falls powerless by the side of the bed. She is eagerly waiting for the opening of his eyes, and for the loving and tender looks which she knew so well would greet her. She watches, however, in vain; a strange colour seems spread over his cheeks, his eyes remain closed, his mouth is tightly compressed, and his hand cold and heavy. The dreadful truth is dawning upon her; her eyes are full of love, but have at the same time an anxious, bewildered expression. Gallait has chosen the moment when the struggle takes place: love, doubt, and horror, the wavering intellect, and the coming madness, all the indescribable workings of a soul in the fearful moment of transition, are clearly expressed in this beautiful face. Gallait has surpassed himself in this his greatest work.

A musical festival is to be given in Salzburg in September next, in honour of Mozart, to which all the artists of Europe are to be invited. An association has been formed to build a "Mozarteum" in Salzburg, in which there will be a grand hall for concerts, and the necessary rooms for musical schools and for the Mozart archives. Mozart's son, now living in Milan, has presented the institution with an album of his father's, and the pianoforte he used at his concerts.

For the Mozart Festival in Berlin, in the hall of the "Sing-Academie," Professor Kiss modelled a colossal bust of the great artist, which, with its pedestal, was fourteen feet high: the time allotted to the work was so short that Kiss was obliged to work night and day at it. The bust rising from a perfect grove of oleanders, laurels, and other shrubs, produced a beautiful effect. A committee has been formed in Vienna to set on foot a subscription for the purpose of purchasing the house Mozart inhabited on the Kahlenberg. It is almost in ruins, having been used for some time past as a garden-tool house.

A French gentleman, named Sauvageot, having presented the Museum of the Louvre with a valuable collection of objects of the Middle Ages and of the Renaissance, and especially of pottery by Bernard de Palissy, has had the dignity of Honorary Conservator of the Museum conferred upon him. M. Sauvageot was thirty years in making his collection, and some English speculators offered him not less than 20,000*l.* for it on the very day preceding his donation of it to the Louvre.

We are happy to learn that the famous hemicycle of Paul Delaroché, in the Palace of the Beaux Arts, in Paris, which was damaged by fire some months back, is being restored under the direction of that eminent artist, with every prospect of completeness.

Upwards of twenty paintings and pieces of sculpture, purchased by the French Government in the last exhibition at Paris, are to be placed in the gallery of the Palais du Senat, at the Luxembourg, in that city.

Professor Blass, of Vienna, is at present engaged in painting a Madonna for the Archduchess Sophia, the mother of the Emperor. He is following in the closest manner the style of the old Venetian masters.

MUSIC AND THE DRAMA.

ALL attempts to obtain possession of a larger house having been unsuccessful, the Lyceum Theatre is to afford a refuge to the Royal Italian Opera for the coming season. Although we regret this arrangement for the sake of Mr. Gye, who has displayed great liberality and spirit in his management, we think that the interests of musical science and art will not suffer. For some time past the lyrical drama

has been degenerating, and chiefly for two reasons. In the first place, there has been a tendency to excessive gorgeousness or elaborateness of spectacle, and with the majority of the audience, or rather of the spectators, appreciation of the opera has been too much lost in vulgar admiration of its accessories. In the second place, the system of extravagant payment of a few singers compels the insufficient remuneration of all the other artists, and it is seldom that an opera can be heard to advantage in all its parts, as is the case in Paris, and other places where the "starring" system less prevails. The resources of so small a house as the Lyceum will not admit of either of these evils being maintained.

As usual, during Passion Week, dramatic have given place to musical performances at most of the theatres, but there is nothing of novelty or importance to note in connexion with these concerts. Pico's remarkable performances we described last week. On Tuesday, at Exeter Hall, the *Messiah* was performed, Madame Lind-Goldschmidt taking the soprano solos; and on Wednesday the Sacred Harmonic Society gave their annual performance, the chief singers being Madame Rudersdorf, Miss Dolby, Mr. Weiss, and Mr. Sims Reeves. Under Mr. Costa's direction, the performance of this oratorio by the Sacred Harmonic Society has been brought to as great perfection as such music is capable of.

For Easter week various novelties are promised. At Drury-lane, an English opera season commences on Monday, the performers being much the same as last season, including Miss Lucy Escott, Miss Huddart, Miss Fanny Reeves, M. Elliot Gales, Mr. H. Drayton, Mr. A. Braham, and Mr. Manvers. An English version of Verdi's *Il Trovatore* is to be produced next week, under the title of the *Gipsy's Vengeance*, and *Marguerite*, a 'new magical musical mystery.' At the Haymarket the Spanish dancers are re-engaged. At the Surrey a new drama, founded on incidents in Mr. Mayhew's 'London Labour and London Poor,' is to be given, under the title of *How we Live in the World of London*. At Sadlers's Wells there is to be a revival of the *Marble Heart*, and of Mr. Planché's fairy extravaganza, *The Invisible Prince*. *Faust* and *Marguerite* is to be reproduced at the Princess's, and a new comedieta, *The Victor Vanquished*, is announced for Monday. A new Adelphi drama is promised for later in the month.

The Rhenish towns have agreed to hold annually a grand musical festival in one or other of the cities on and near the Rhine. The authorities of Darmstadt met a few days ago to make arrangements for the first, which is to be held in that town. The festivities are to last for three days, and the town council has voted 10,000 florins towards the expenses. The Grand Duke grants the use of the theatre, which will be turned into a music hall, with permission to the orchestra and opera corps to take part in the performances. Arrangements are to be made for excursions, so that the visitors may have an opportunity of enjoying the beautiful forest scenery in the neighbourhood. Musical assistance is promised from Cologne, Düsseldorf, and other Rhenish towns.

A choral society in Dresden has a few evenings ago given a great treat to the public, in producing before them a dramatic reading of Goethe's *Faust*, which Prince Radziwill had set to music. The choruses were carefully given, the solo parts well sung by amateurs, and the orchestra conducted with skill. The scenes necessary to fill up the pauses in the music were declaimed by Frau Bayer-Bürck and Herr Dawison.

Signora Maritta Piccolomini is exciting the greatest sensation in Sienna. Her representations of *Lucrezia Borgia* and *La Dame aux Camellias* are rapturously spoken of. Signora Maritta's appearance on the stage has been the subject of much talk, on account of her youth, beauty, and her belonging to one of the oldest families of Italy.

LEARNED SOCIETIES.

ROYAL.—*March 13th.*—Sir B. Brodie, Bart., V.-P., in the chair. A paper was read 'On the presence of Fibrils of Soft Tissue in the Dental Tubes,' by J. Tones, Esq., F.R.S. The author is of opinion that the recognition of dental fibrils will enable the physiologist to explain why, under certain circumstances, dentine tissue is susceptible of pain, while, under other conditions, the sensitiveness is lost. The phenomena described in the paper have been brought forward to show that the presence of the dental fibrils in a state of integrity is necessary to the normal condition of the tooth,—that if from any cause the fibrils are consolidated or destroyed, nature will coat over the part with cementum, and often to an extent amounting to disease, or will set up a process for their renewal; the dentine will be diminished by absorption, the root will be thrown up on the surface of the gum, or the socket will disappear, and the tooth, by the one or other process, or by a combination of each, will be cast off as an organ no longer fitted for a place in the living body.

ROYAL INSTITUTION.—*March 14th.*—Sir B. C. Brodie, Bart., V.-P., in the chair. Rev. John Burlow, V.-P. and Sec. R.I. 'On Aluminium.' The presence of M. St. Clair Deville on this occasion excited great interest, that gentleman having come from Paris for the express purpose of bringing specimens of aluminium, as well as materials and apparatus for the experiments of the evening. Furnished with funds by the liberality of the Emperor of the French, M. Deville has succeeded in producing, in available quantities, the metal, which had remained a mere scientific curiosity since Wöhler established the fact of its existence in 1827. It was the object of this discourse, 1st, to render intelligible the difficulties of obtaining this metal, by comparing the process of its reduction with that of other metals; and 2ndly, to demonstrate its properties, and to suggest a few of the purposes to which it may be applied. 1. Gold, the type of the ancient metals, is found adhering to siliceous clay, the ore of aluminium, consists of the oxide of that metal chemically combined with siliceous clay. Gold is separated from its ore by the rudest mechanical process. The separation of aluminium is the result of consummate science. Again, the common ores of iron, lead, tin, &c. are brought by artificial means (if they do not thus occur in nature) to the condition of chemical combinations of these metals with oxygen. When heated in the furnace, these oxides part with their oxygen to maintain the combustion of the fuel, and it is thus that the metal is separated. But alumina, the oxide of aluminium, will not surrender its oxygen to any known fuel, at any known temperature. Again, being infusible, alumina cannot be decomposed by electrolysis, like potash or soda, and, lastly, alumina will not, at any known temperature, yield its oxygen to those powerful deoxidizers, the vapours of potassium and sodium, therein differing from lime, baryta, strontia, &c. The first access to aluminium was opened by Oersted, who, by an ingenious concentration of chemical force, converted the oxide into a fusible and volatile, and therefore less refractory, substance—the chloride of aluminium. Wöhler availed himself of the properties of this body to effect a decomposition of its vapour by the vapour of potassium. By this process aluminium was obtained in minute quantities. M. Deville has not only simplified this process, but has made such improvements in the manufacture of sodium (the metal which he employs as the reducing agent), as to have enormously diminished its cost. An unexpected source of aluminium has also been opened since the commencement of M. Deville's researches. It is just twelve months since Dr. Percy found a substitute for chloride of aluminium in cryolite, (which is a fluoride of aluminium and of sodium.) Specimens of this mineral and a geological diagram of Arksut Fiord, in Greenland (the only place where it has yet been found), were exhibited by Mr. J. W. Tayler,

mineralogist to the Greenland Mining Association. 2. The properties of aluminium are very interesting. In regard to its physical qualities, it is ductile, malleable, an excellent conductor of heat and of electricity—its specific heat is great—its specific gravity very low (2.25)—it is also very sonorous. But the chemical properties of this metal are yet more remarkable. Considering the great difficulty of detaching aluminium from the oxygen with which it is found combined, it might have been expected that, immediately on its coming into contact with the oxygen of the air, it would attract this element with the utmost avidity. So far from this being the case, aluminium is scarcely acted on by any of the strong acids (except hydrochloric acid) in the cold—neither is it attacked by sulphur. Dr. Percy has obtained several interesting alloys of this metal. Of these several were exhibited—viz., with copper, tin, and gold. One with copper, and five per cent. of aluminium, deserves notice; it laminates well, and “dips” of a fine golden colour, (the dipping liquid was nitric acid). As to the uses of aluminium, this metal is at present too costly to be employed for many purposes for which it is singularly adapted. It is, however, adopted as the material of weights for the determination of small quantities. The lightness of this metal, and its freedom from all liability to rust or tarnish, recommend it to the surgeon and the dentist; while its property of conducting heat, its high specific heat, and its resistance it offers to corroding agents, indicate it as, perhaps, the best known metal for culinary vessels. Pianoforte strings are said to have been made of it. But, as soon as it is sufficiently cheap, it will doubtless be employed in covering iron surfaces, as rails, pipes, &c., which are exposed to the atmosphere. It has been found from experiment that a clean iron surface will receive an adhering plating of aluminium.

GEOLOGICAL.—Feb. 20th.—D. Sharpe, Esq., President, in the chair. Dr. W. H. Roberts was elected a Fellow of the Society. The following communications were read, 1. ‘Notice of a Visit to the Dead Sea,’ by H. Poole, Esq. Forwarded from the Foreign Office by order of Lord Clarendon. Mr. Poole went to this district to look for nitre, which was reported to occur there; but he met with none, and found reason to suppose that the report was unfounded. He noticed bituminous shales at Nebi Moussa, and sulphurous earths both there and at El Lisan, on the Dead Sea, but the sulphur was not found in any large quantity. The author exhibited to the meeting a series of these deposits, and of rock-salt and other minerals from the neighbourhood of the Dead Sea, together with recent natural history specimens, volcanic and other rock specimens, and some tertiary and cretaceous fossils from the district visited. 2. ‘On the Affinities of the great extinct Bird (*Gastornis parisensis*, Hébert) from the lower Eocene near Paris,’ by Prof. Owen. Prof. Owen communicated the results of his comparisons of the fossil tibia of the *Gastornis parisensis*, Hébert, a large bird from the lower Eocene deposits at Meudon, near Paris—with the tibiae of known recent and fossil birds. The *Gastornis* was a bird of the size of the ostrich, but with more bulky proportions, and in that respect more resembling the *Dinornis*; it appears to have had nearer affinities with the wading order, and therein perhaps to the *Rallidae*; but the modifications of its tibia indicate a genus of birds distinct from all previously known genera. 3. ‘Description of some Mammalian Fossils from the Red Crag of Suffolk,’ by Prof. Owen. The conclusion which the author deduced from the large proportion of miocene forms of mammalia, and the very great numerical superiority of individual fossil specimens from the Red Crag referable to miocene species, and from the admixture of these fossils with a few eocene and pleistocene species, was that the Red Crag was the debris of former tertiary strata of different periods, and in a great proportion of the miocene period.

SOCIETY OF ARTS.—March 12th.—Henry Cole, Esq., C.B., in the chair: Previous to the reading of

the paper of the evening, the Secretary called attention to three volumes, prepared by Mr. W. Stones, representing the state of the manufacture of paper, in all its branches, in Great Britain. These volumes had been exhibited at the Paris Exposition, and are to be presented to the Government, for the use of the Department of Science and Art. The paper read was ‘Recent Progress in Design as Applied to Manufactures,’ by Mr. G. Wallis, Head Master of the Government School of Design, Birmingham.

ANTIQUARIES.—March 6th.—J. Hunter, Esq., V.-P., in the chair. Mr. G. Corner communicated some further particulars respecting the Abbot of Waltham's house, on St. Mary-at-Hill, bringing the history of that edifice down to the year of the great fire of London. Mr. Collier, V.-P., read a communication ‘On Sir Nicholas Bacon, Lord Keeper,’ with extracts from his speeches and letters, from a manuscript volume in Mr. Collier's possession.

NUMISMATIC.—Feb. 28th.—W. T. W. Vaux, Esq., in the chair. Mr. Evans read a reply to the objections raised by Mr. Beale Poate to his readings of inscriptions on British coins, and satisfactory established that of CYNOBELINVS TASCIOVANTE, and its variations, on money of Cunobeline. Dr. Loewe gave an account of some ancient Jewish coins recently collected in the East.

MEETINGS FOR THE ENSUING WEEK.

Tuesday.—Medical and Chirurgical, 8½ p.m.
Meteorological, 7 p.m.—(On the relative value of the Oenometers of Drs. Schönbein and Moffat, based upon daily observations at Bedford. By Dr. Barker; and on the Meteorology of Isle Jesus, Canada East, by Dr. Smallwood.)
Paleontographical, 4 p.m.—(Annual General Meeting at the Apartments of the Geological Society.)
Zoological, 9 p.m.
Wednesday.—Society of Arts, 8 p.m.—(Mr. W. Hawes, on the Manufacture of Soap.)
Microscopical, 8 p.m.
Archæological Association, 8½ p.m.—(Mr. Syer Cuming, on Antiquities found at Alchester, Oxon.)
R. S. Literature, 4½ p.m.
Thursday.—Numismatic, 7 p.m.
Saturday.—Medical, 8 p.m.

LIST OF NEW BOOKS.

Addison's (Dr. W.) Cell Therapeutics, 8vo, cloth, 4s.
Adventures of Gerard, the Lion Killer, fcap. boards, 2s.
Ancell on Tuberculosis, 8vo, cloth, 15s.
Barlow's Tables, 12mo, sewed, 8s.
Beverley's (R. M.) Redan, crown 8vo, cloth, 3s.
Bidlake's (J. P.) Physical Geography for Children, 12mo, 1s. 6s.
Bunyan's Pilgrim's Progress, Edited by Neale, 12mo, 2nd ed., 2s. 6d.
Busk's (Mrs.) Medieval Pops, &c., Vols. III. and IV., £1 1s.
Byrne's (J.) Naturalism, 8vo, cloth, 6s.
Calvert's (Rev. W.) Pneuma, p. 8vo, cloth, 10s. 6d.
Carpenter's (Dr. W.) Microscope, 12mo, cloth, 12s. 6d.
Caxley's (E. S.) European Revolution of 1848, 2 vols. p. 8vo, 18s.
Chitty and Temple's Law of Carriers, &c., 8vo, cloth, 18s.
Ciceronis de Finibus Bonorum et Malorum, 12mo, sewed, 4s.
Cochrane's Manual of Devotion, crown 8vo, cloth, 6s. 6d.
Collier's (R. F.) Three Tribunals, crown 8vo, cloth, 6s.
Eptapha for Country Churchyards, 12mo, cloth, 2s. 6d.
Gerard's (J.) Lion Hunting, &c., p. 8vo, cloth, 2s. 6d.
Gleanings after Grand-Tourists, post 8vo, cloth, 10s. 6d.
Guizot's (M.) Richard Cromwell, 1 vols. 8vo, cloth, £1 8s.
Hand Atlas of Modern Geography, Hughes & Bartholomew, £1 1s.
Harding's (Rev. T.) Lectures on Jonah, 12mo, cloth, 1s. 6d.
Humphrey's (E. R.) Manual of Moral Philosophy, 12mo, 2s. 6d.
Lectures to Young Men, 1855 and 1856, cr. 8vo, cl., 4s.
Margaret the Bridesmaid, 3 vols. post 8vo, cloth, £1 11s. 6d.
Mineralogy and Crystallography, 8vo, cloth, 8s.
Morning of Life, 12mo, cloth, New Edition, 2s. 6d.
Peel's (Sir R.) Political Life, by Doubleday, 2 vols. £1 10s.
Pictures of Nature around the Malvern Hills, p. 8vo, cloth, 7s.
Pinney's (J.) The Antidote, 8vo, cloth, 6s.
Prescott's (P.) Case of Scottish Methodism, 12mo, cloth, 2s.
Record of Past Labours connected with Sunday Schools, 1s. 6d.
Robinson's (Rev. C.) Impending Doom of the Papacy, 8vo, 3s. 6d.
Stacke's (L.) Old Truths and Modern Progress, 8vo, cloth, 10s. 6d.
Smith's Leading Cases, 2 vols. 8vo, cl., 4th Edition, £2 1s.
Spilling's German Reading Book, 12mo, cl., New Edition, 6s.
Spilling's (W.) Photographic Art, 8vo, cloth, 2s.
Taylor's (G. C.) Adventures with the British Army, 2 vols. £1 1s.
Thackeray's (Capt.) Military Organization, &c., of France, 10s. 6d.
Two Lights, post 8vo, cloth, 6s.
Vicars' (Capt.) Life, 12mo, cloth, New Edition, 3s. 6d.
Young's (J. R.) Nautical Astronomy, 8vo, cloth, 2s. 6d.

To CORRESPONDENTS.—Inquirer, who expresses his surprise at the statement made by Mr. Dilke at the meeting of the Literary Fund, that the Annual Subscribers have fallen from 380, in the year 1862, to 190, is informed that this is a misrepresentation which we exposed last year. The mode of subscription to this, as to other institutions, has taken the form chiefly of donations and life compositions. Out of the thirty members who voted last week with Mr. Dilke, only six, we are informed, are annual subscribers.

A. B., Isle of Wight; H. N., Clifton; Queror; T. N.—received.

NORTH BRITISH INSURANCE COMPANY.

ESTABLISHED IN 1800.

INCORPORATED BY ROYAL CHARTER AND ACT OF PARLIAMENT.

The Forty-sixth Annual Meeting of the Proprietors of the North British Insurance Company was held in the Company's Office in Edinburgh, on the 3rd instant, COLIN CAMPBELL, of Colgrain, Esq., in the chair.

A Report by the Directors on the business of the year ending 31st December last was read to the meeting, showing that in the FIRE DEPARTMENT in was an unusually favourable year.

In the LIFE DEPARTMENT the Casualties were light, whilst NEW POLICIES were issued, insuring the sum of £202,978, and paying in Annual Premiums £9,979 19s. 8d.

The Accumulated Fund amounted to £621,437 12s. 7d. The Annual Revenue from Life Premiums was £112,693 7s. 3d.

THE ANNUAL PROSPECTIVE or INTERMEDIATE BONUS was extended to all PARTICIPATING POLICIES effected before the 31st December next.

AND A DIVIDEND WAS DECLARED FOR THE YEAR ENDING 31st DECEMBER, 1855, OF EIGHT PER CENT. on the paid-up Capital, free of Income-Tax, payable on Monday, the 7th of April next.

The following SHAREHOLDERS were then elected President, Vice-Presidents, and Directors for the current year:—

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4, New Bank Buildings, Lothbury, March 7th, 1856.

UNITED KINGDOM LIFE ASSURANCE COMPANY.

Chairman.

CHARLES DOWNES, Esq.

Deputy Chairman.

THE HON. FRANCIS SCOTT, M.P.

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J. W. GILBERT, General Manager.

London, January 21, 1856.

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HOPE AND CO., Publishers, 16, Great Marlborough Street, London. Charge no Commission for Publishing Works Printed by them until the Author has been repaid his original Outlay. They would also state that they Print in the first Style greatly under the Usual Charges; while their Publishing Arrangements enable them to promote the interest of all Works entrusted to their Charge. Estimates and every particular furnished gratuitously in course of post.

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GREAT BRITAIN MUTUAL LIFE ASSURANCE SOCIETY.

14, Waterloo Place, London, and 30, Brown Street, Manchester.

THE CHIEF OFFICERS.

RICHARD HARTLEY KENNEDY, Esq., Alderman, Deputy Chairman.

This Society is established on the tried and approved principle of Mutual Assurance. The funds are accumulated for the exclusive benefit of the Policy-holders, under their own immediate superintendence and control. The profits are divided annually, and applied in reduction of the current Premiums. Policy-holders participate in Profits after payment of five annual Premiums.

The Annual General Meeting of this Society was held on the 30th May, 1855, when a Report of the business for the last year was presented, exhibiting a statement of most satisfactory progress. It appeared that during the two last years, 1853 and 1854, between 800 and 900 new Assurances had been effected, producing an increase of Premium income amounting to £14,000 per annum. It also appeared that, notwithstanding the extraordinary mortality which prevailed during the last year in consequence of the visitation of the cholera, it had not been found necessary to reduce, in the slightest, the allowance of 3½ per cent. previously awarded to the Policy-holders.

Credit is allowed for half the Annual Premiums for the first five years.

A. R. IRVINE, Managing Director.

14, Waterloo Place, London.

NORWICH UNION LIFE INSURANCE SOCIETY.

President.—LIEUT.-GEN. SIR R. J. HARVEY, C.B.

Secretary.—SIR SAMUEL BROWN, M.P.

This Society, in forty-seven years, has issued 29,344 Life Policies. Paid in Claims upwards of £1,431,044, and assigned £1,934,342 in Bonuses.

The accumulations now amount to nearly £2,200,000. Its premiums are lower than those of most Companies, and all the profits are divided among the assured.

For Prospectuses, apply to Surrey Street, Norwich, and 6, Crescent, New Bridge Street, Backfairs, London.

LAW LIFE ASSURANCE OFFICE.

Fleet Street, London, 6th March, 1856.

Notice is hereby given, that the Books for the Transfer of Shares in this Society will be closed on THURSDAY, the 20th instant, and will be reopened on WEDNESDAY, the 2nd day of April next.

The Dividends for the year 1855 will be payable on MONDAY, the 7th day of APRIL next, and on any subsequent day, between the hours of 10 and 3 o'clock.

By order of the Directors,
W. SAMUEL DOWNES, Actuary.

CLERICAL, MEDICAL, and GENERAL LIFE ASSURANCE SOCIETY.

39, Great Russell Street, Bloomsbury, London.

SIXTH DIVISION OF PROFITS.

All Persons who assure on the Participating Scale before June 30th, 1856, will be entitled to a Share of the SIXTH BONUS, which will be declared in the January following.

Proposals should be forwarded to the office before June 1st next.

The Thirty-first Annual Report (just issued) can be obtained of the Society's Agents, or of

GEO. H. PINCKARD, Resident Secretary.

MARCH WINDS and APRIL SHOWERS.

being Notes and Notions on Created Things. By the Author of "Episodes of Insect Life." With numerous Engravings, 12mo, price 5s.

Lovell Reeve, Henrietta Street, Covent Garden.

MAY FLOWERS; Being Notes and Notions on Created Things.

By the Author of "March Winds and April Showers." With numerous Wood Engravings.

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A SERIES OF EIGHT SCHOOL PLANT DIAGRAMS.

By W. FITCH. Illustrative of "First Steps to Economic Botany," by T. C. Archer, Esq. Published for the Department of Science and Art, Marlborough House. Price 3s. 6d. coloured, 2s. plain, per Diagram.

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INSTITUTION FOR THE CURE OF STAMMERING, and OTHER DEFECTS OF SPEECH.

No. 8, New Burlington Street, Regent Street, London, Conducted on a System that has been in practice with unfailing success for the last 29 years, and has during that time secured the approbation and support of the highest Medical, Clerical, Educational, and Literary Authorities.

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"This is an amusing little story."—BRITANNIA.

"The characters are well individualized; and there is something occasionally in its humour and Dutch painting that reminds us of Smollett's best stories. Its literary merit is high above the average."—THE ERA.

"A number of scenes—some ludicrous, some painful."—THE PRESS.

"The incidents are highly romantic, and the construction of the story is skilful."—THE TIMES.

"An offering of gratitude from the Author to Mr. Hunt, of New Burlington Street (late of Regent Street), who cured him of the habit of stammering, and whose system and mode of treatment he recommends."—THE ATHENEUM.

"Fully the amount of incident usually found in works of pure fiction."—THE COAST JOURNAL.

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FRAMPTON'S PILL OF HEALTH.—The

manifold advantages to the heads of Families from the possession of a Medicine of known efficacy, that may be resorted to with confidence, and used with success in cases of temporary sickness, occurring in families more or less every day, are so obvious to all, that no question can be raised of its importance to every household in the kingdom. These Pills are a mild aperient, and if taken after an indulgence at table they are speedy restoratives.

For FEMALES they are truly excellent, removing all obstructions, the distressing Headache so very prevalent with the Sex, Depression of Spirits, Dulness of Sight, Nervous Affections, Blisters, Pimples, and Sallowness of the skin, and produce a healthy complexion. Sold by Froot and Hansant, 229, Strand, London, and by all Medicine Vendors.

HOLLOWAY'S PILLS are undeniably the finest Medicine in the World for BILE and INDIGESTION. In all cases of deranged stomachs, determination of the blood to the head, bile, sick headache, liver and stomach complaints, there is no medicine known that will give such immediate relief as these renowned Pills; young and old, rich and poor, patronise them, and so many cures have been effected by their use, that their praise is sounded from the temperate climate to the frigid zone; in truth, persons who travel consider them a necessary requisite.—Sold by all Medicine Vendors throughout the world, at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden Lane, New York; by A. Stampa, Constantinople; A. Guidici, Smyrna; and H. Hoods, Malta.

GREY HAIR RESTORED to its ORIGINAL COLOUR with ease, comfort, and certainty, by the PATENT GALVANIC COMBS and BRUSHES, which are also an infallible remedy for nervous headache and all neuralgic affections. Illustrated Pamphlets, "Why Hair becomes Grey, and its Remedy," gratis, or by post for four Stamps.—P. M. HERRING, 32, Basinghall Street, where testimonials, and the effect on grey hair may be seen.

Agents: Child, South Gallery, Crystal Palace; Savory and Moore, Chemists; Atkinson, 24, Old Bond Street; Hendrie, 12, Titchborne Street; Twinbrow, 2, Edwards Street, Portman Square; Saunders, 31st, and Winter, 205, Oxford Street; Ross, 119, and Warriner, 191, Bishopsgate Street; Fisher and Co., and Godfrey and Cook, Conduit Street.

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Sold by all Chandlers, Grocers, &c. &c.

ELECTRO-PLATED SPOONS and FORKS.

—Mr. MECHI, 112, REGENT STREET, informs his friends and the public that his NEW SHOW ROOM, extending into Gresham Street, is now open for the sale of the above articles, together with an extensive Stock in the newest and most approved Designs of Electro-plated Dinner, Tea, and Coffee Services, Liquor Frames, Salvers, Toast Racks, Spoons, Forks, &c.; also a large assortment of the best London and Sheffield made Table-knives.

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212° MILNERS' HOLDFAST and FIRE-RESISTING SAFES (non-conducting and vapourising), with all the improvements, under their Quadruple Patents of 1840-51-54 and 1855, including their Gunpowder Proof Solid Lock and Door (without which no safe is secure). THE STRONGEST, BEST, and CHEAPEST SAFES AND RESISTANCE.

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mineralogist to the Greenland Mining Association. 2. The properties of aluminium are very interesting. In regard to its physical qualities, it is ductile, malleable, an excellent conductor of heat and of electricity—its specific heat is great—its specific gravity very low (2.35)—it is also very sonorous. But the chemical properties of this metal are yet more remarkable. Considering the great difficulty of detaching aluminium from the oxygen with which it is found combined, it might have been expected that, immediately on its coming into contact with the oxygen of the air, it would attract this element with the utmost avidity. So far from this being the case, aluminium is scarcely acted on by any of the strong acids (except hydrochloric acid) in the cold—neither is it attacked by sulphur. Dr. Percy has obtained several interesting alloys of this metal. Of these several were exhibited—viz., with copper, tin, and gold. One with copper, and five per cent. of aluminium, deserves notice; it laminates well, and “dips” of a fine golden colour, (the dipping liquid was nitric acid). As to the uses of aluminium, this metal is at present too costly to be employed for many purposes for which it is singularly adapted. It is, however, adopted as the material of weights for the determination of small quantities. The lightness of this metal, and its freedom from all liability to rust or tarnish, recommend it to the surgeon and the dentist; while its property of conducting heat, its high specific heat, and the resistance it offers to corroding agents, indicate it as, perhaps, the best known metal for culinary vessels. Pianoforte strings are said to have been made of it. But, as soon as it is sufficiently cheap, it will doubtless be employed in covering iron surfaces, as rails, pipes, &c., which are exposed to the atmosphere. It has been found from experiment that a clean iron surface will receive an adhering plating of aluminium.

GEOLOGICAL. —Feb. 20th. —D. Sharpe, Esq., President, in the chair. Dr. W. H. Roberts was elected a Fellow of the Society. The following communications were read, 1. ‘Notice of a Visit to the Dead Sea,’ by H. Poole, Esq. Forwarded from the Foreign Office by order of Lord Clarendon. Mr. Poole went to this district to look for nitre, which was reported to occur there; but he met with none, and found reason to suppose that the report was unfounded. He noticed bituminous shales at Nebi Moussa, and sulphurous earths both there and at El Lisan, on the Dead Sea, but the sulphur was not found in any large quantity. The author exhibited to the meeting a series of these deposits, and of rock-salt and other minerals from the neighbourhood of the Dead Sea, together with recent natural history specimens, volcanic and other rock-specimens, and some tertiary and cretaceous fossils from the district visited. 2. ‘On the Affinities of the great extinct Bird (*Gastornis parisiensis*, Hébert) from the lower Eocene near Paris,’ by Prof. Owen. Prof. Owen communicated the results of his comparisons of the fossil tibia of the *Gastornis parisiensis*, Hébert,—a large bird from the lower Eocene deposits at Meudon, near Paris—with the tibiae of known recent and fossil birds. The *Gastornis* was a bird of the size of the ostrich, but with more bulky proportions, and in that respect more resembling the *Dinornis*; it appears to have had nearer affinities with the wading order, and therein perhaps to the *Rallidae*; but the modifications of its tibia indicate a genus of birds distinct from all previously known genera. 3. ‘Description of some Mammalian Fossils from the Red Crag of Suffolk,’ by Prof. Owen. The conclusion which the author deduced from the large proportion of miocene forms of mammalia, and the very great numerical superiority of individual fossil specimens from the Red Crag referable to miocene species, and from the admixture of these fossils with a few eocene and pleistocene species, was that the Red Crag was the debris of former tertiary strata of different periods, and in a great proportion of the miocene period.

SOCIETY OF ARTS.—March 12th.—Henry Cole, Esq., C.B., in the chair. Previous to the reading of

the paper of the evening, the Secretary called attention to three volumes, prepared by Mr. W. Stones, representing the state of the manufacture of paper, in all its branches, in Great Britain. These volumes had been exhibited at the Paris Exposition, and are to be presented to the Government, for the use of the Department of Science and Art. The paper read was ‘Recent Progress in Design as Applied to Manufactures,’ by Mr. G. Wallis, Head Master of the Government School of Design, Birmingham.

ANTIQUARIES.—March 6th.—J. Hunter, Esq., V.-P., in the chair. Mr. G. Corner communicated some further particulars respecting the Abbot of Waltham’s house, on St. Mary-at-Hill, bringing the history of that edifice down to the year of the great fire of London. Mr. Collier, V.-P., read a communication ‘On Sir Nicholas Bacon, Lord Keeper,’ with extracts from his speeches and letters, from a manuscript volume in Mr. Collier’s possession.

NUMISMATIC.—Feb. 28th.—W. T. W. Vaux, Esq., in the chair. Mr. Evans read a reply to the objections raised by Mr. Beale Poste to his readings of inscriptions on British coins, and satisfactory established that of CYNOBELINVS TASCIOVANIVS, and its variations, on money of Cunobeline. Dr. Loewe gave an account of some ancient Jewish coins recently collected in the East.

MEETINGS FOR THE ENSUING WEEK.

Tuesday.—Medical and Chirurgical, 8½ p.m.
Meteorological, 7 p.m.—(On the relative value of the Ozone-meters of Dr. Schönbain and Moffat, based upon daily observations at Bedford. By Dr. Barker; and on the Meteorology of Isle Jesus, Canada East, by Dr. Smallwood.)
Paleontographical, 4 p.m.—(Annual General Meeting at the Apartments of the Geological Society.)
Zoological, 9 p.m.
Wednesday.—Society of Arts, 8 p.m.—(Mr. W. Hawes, on the Manufacture of Soap.)
Microscopical, 8 p.m.
Archæological Association, 8½ p.m.—(Mr. Syer Cumling, on Antiquities found at Alchester, Oxon.)
R. S. Literature, 4½ p.m.
Thursday.—Numismatic, 7 p.m.
Saturday.—Medical, 8 p.m.

LIST OF NEW BOOKS.

Addison’s (Dr. W.) Cell Therapeutics, 8vo, cloth, 4s.
Adventures of Gerard, the Lion Killer, fcap. boards, 2s.
Ansell on Tuberculosis, 8vo, cloth, 15s.
Barlow’s Tables, 12mo, sewed, 8s.
Beverley’s (R. M.) Redan, crown 8vo, cloth, 3s.
Bidlake’s (J. P.) Physical Geography for Children, 12mo, 1s. 6d.
Bunyan’s Pilgrim’s Progress, Edited by Neale, 12mo, 2nd ed., 2s. 6d.
Busk’s (Mrs.) Medieval Pops, &c., Vols. III. and IV., £1 1s.
Byrne’s (J.) Naturalism, 8vo, cloth, 5s.
Calvert’s (Rev. W.) Pneuma, p. 8vo, cloth, 10s. 6d.
Carpenter’s (Dr. W.) Microscope, 12mo, cloth, 12s. 6d.
Cayley’s (E. S.) European Revolutions of 1848, 2 vols. p. 8vo, 15s.
Chitty and Tompkins’ Law of Carriers, &c., 8vo, cloth, 10s.
Ciceronis de Finibus Bonorum et Malorum, 12mo, sewed, 4s.
Cochrane’s Manual of Devotion, crown 8vo, cloth, 5s. 6d.
Collis’s (R. F.) Three Tribunals, crown 8vo, cloth, 5s.
Epiaphra for Country Churches, 12mo, cloth, 2s. 6d.
Gerard’s (J.) Lion Hunting, &c., p. 8vo, cloth, 2s. 6d.
Gleanings after Grand-Tourists, post 8vo, cloth, 10s. 6d.
Guizot’s (M.) Richard Cromwell, 2 vols. 8vo, cloth, £1 1s.
Hand Atlas of Modern Geography, Hughes & Bartholomew, £1 1s.
Harding’s (Rev. T.) Lectures on Job, 12mo, cloth, 1s. 6d.
Humphrey’s (E. R.) Manual of Moral Philosophy, 12mo, 2s. 6d.
Lectures to Young Men, 1855, or 8vo, cl., 4s.
Margaret the Bridesmaid, 3 vols. post 8vo, cloth, £1 11s. 6d.
Mineralogy and Crystallography, 8vo, cloth, 3s.
Smith’s Leading Cases, 2 vols. 8vo, cl., 4th Edition, £2 1s.
Solling’s German Reading Book, 12mo, cl., New Edition, 6s.
‘Smiling’s (W.) Photographic Art, 8vo, cloth, 2s.
Taylor’s (G. C.) Adventures with the British Army, 2 vols. £1 1s.
Thackeray’s (Capt.) Military Organization, &c., of France, 10s. 6d.
Two Lights, post 8vo, cloth, 6s.
Vicars’ (Capt.) Life, 12mo, cloth, New Edition, 3s. 6d.
Young’s (J. R.) Nautical Astronomy, 8vo, cloth, 2s. 6d.

TO CORRESPONDENTS.—Inquirer, who expresses his surprise at the statement made by Mr. Dilke at the meeting of the Literary Fund, that the Annual Subscribers have fallen from 350, in the year 1857, to 100, is informed that this is a misrepresentation which we exposed last year. The mode of subscription to this, as to other institutions, has taken the form chiefly of donations and life compositions. Out of the thirty members who voted last week with Mr. Dilke, only six, we are informed, are annual subscribers.

A. B., Isle of Wight; H. N., Clifton; Queror; T.N.—received.

NORTH BRITISH INSURANCE COMPANY.

ESTABLISHED IN 1809.

INCORPORATED BY ROYAL CHARTER AND ACT OF PARLIAMENT.

The Forty-sixth Annual Meeting of the Proprietors of the North British Insurance Company was held in the Company’s Office in Edinburgh, on the 3rd instant. COLIN CAMPBELL, of Colgrain, Esq., in the chair.

A Report by the Directors on the business of the year ending 31st December last was read to the meeting, showing that in the FIRE DEPARTMENT it was an unusually favourable year.

In the LIFE DEPARTMENT the Casualties were light, whilst NEW POLICIES were issued, insuring the sum of £292,978, and paying in Annual Premiums £39,979 10s. 8d.

The Accumulated Fund amounted to £201,437 12s. 7d. The Annual Revenue from Life Premiums was £112,693 7s. 3d.

The ANNUAL PROSPECTIVE or INTERMEDIATE BONUS was extended to all PARTICIPATING POLICIES effected before the 31st December next.

AND A DIVIDEND WAS DECLARED FOR THE YEAR ENDING 31st DECEMBER, 1855, OF EIGHT PER CENT. on the paid-up Capital, free of Income-Tax, payable on Monday, the 7th of April next.

The following SHAREHOLDERS were then elected President, Vice-Presidents, and Directors for the current year:—

President.

His Grace the DUKE OF ROXBURGHE, K.T.

Vice-Presidents.

The Most Noble the MARQUESS OF ABERCORN, K.G.
The Right Hon. the EARL OF CAMPERDOWN, K.T.
The Right Hon. the EARL OF STAIR.

Extraordinary Directors.

Sir Adam Hay of Hayston, Baronet.
John Gibson, Junior, Esq., 35, Moray Place.
Alexander Campbell, Esq., of Monzie.
Sir James Fergusson of Kilkerran, Bart., M.P.
Colin Campbell, Esq., of Colgrain.
Sir Archibald Islay Campbell of Succoth, Bart., M.P.
Colonel Tait, C.B., A.D.C. to the Queen.
James Campbell Brodie, Esq., of Coulmoney and Lethen.
Robert Balfour Wardlaw Ramsay, Esq., of Whitehill.
Sir David Dundas of Dunira, Baronet.
James Farquharson, Esq., of Invercauld.

Ordinary Directors.

William Bonar, Esq., of Easter Warriston.
John F. W. Drummond, Esq., W.S.
Andrew Coventry, Esq., Advocate.
James Campbell Tait, Esq., W.S.
Rear-Admiral Henry Dundas of Craigroyston.
Laurence Davidson, Esq., W.S.
David Baird Wauchope, Esq., Merchant, Leith.
John Anderson, Esq., W.S.
John Brown Innes, Esq., W.S.
Henry Duncan Fergusson, Esq., W.S.
John Maitland, Esq., Accountant-General to the Court of Session.
Robert Blair Macdonochie, Esq., W.S.

J. BORTHWICK, Manager. J. OGILVIE, Secretary.

London Board.

SIR PETER LAURIE, Alderman, Chairman.
JOHN I. GLENIE, Esq., Deputy-Chairman.
George Bishop, Jun., Esq. Peter Northall Laurie, Esq.
William Borradaile, Esq. R. P. Pritchard, Esq.
John Connell, Esq.

Alexander Dobie, Esq., Lancaster Place, Solicitor.
Robert Strachan, Esq., Secretary.

4, New Bank Buildings, Lothburgh, March 7th, 1856.

UNITED KINGDOM LIFE ASSURANCE COMPANY.

Chairman.

CHARLES DOWNES, Esq.

Deputy Chairman.

THE HON. FRANCIS SCOTT, M.P.

SPECIAL NOTICE.

LANDED PROPRIETORS, TENANTS, FARMERS, and AGRICULTURISTS generally. Are invited to examine the Tables of Rates of the UNITED KINGDOM LIFE ASSURANCE COMPANY, Established in 1834, which will be found more advantageous than those of most other Companies; at the same time, Parties insuring with it do not incur the risk of Co-partnership, as is the case in mutual Offices.

Upwards of Five Hundred and Ninety-one Thousand Pounds (including Bonuses) have been paid to Widows, Children, and other parties holding Policies with this Company, which have become claims by death since its formation.

Thirteen Thousand Pounds per annum has been the average of new Premiums during the last seven years. The Annual Income exceeds One Hundred and Twenty-five Thousand Pounds. Income Tax abated in respect of Premiums paid on Policies issued by this Company, as set forth by Act of Parliament. All Forms of Proposals, &c., to be had, on application, at the office, 5, WATERLOO PLACE, PALL MALL, LONDON; or from the Agents established in all the large Towns of the Kingdom.

E. L. BOYD, Resident Director.

LONDON AND WESTMINSTER BANK.

Paid-up Capital, £1,000,000.

Directors.

The Right Hon. the LORD MAYOR.

Henry Domanquet, Esq.
Henry Buckle, Esq.
Frederick Burnet, Esq.
John Garrett Catley, Esq.
Thomas Chapman, Esq., F.R.S.
James Denis de Vitre, Esq.
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Joshua Walker, Esq.

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CITY OFFICE, Lothbury, W. T. Henderson, Manager.
WESTMINSTER BRANCH, 1, St. James's Square, J. W. Weldon, Manager.

BLOOMSBURY BRANCH, 314, High Holborn, William Ewing, Manager.
SOUTHWARK BRANCH, 3, Wellington Street, Borough, Edward Kingsford, Manager.

EASTERN BRANCH, 87, High Street, Whitechapel, W. D. Aspern, Manager.
ST. MARYLEBONE BRANCH, 4, Stratford Place, Oxford Street, G. M. Mitchell, Manager.

TEMPLE-BAR BRANCH, 217, Strand, Charles Ward, Manager.

Current Accounts are received on the same principles as those observed by the London Bankers. No Christmas Boxes or other gratuities are allowed to be taken by the officers of the Bank. The Bank also takes the Agency of Joint-Stock Banks, Private Bankers, and other parties residing at a distance. Cheques on Penny Stamps may be drawn from any place in the United Kingdom. Strong rooms are provided for the Security of Deeds and other property lodged by the customers of the Bank.

Sums from £10 to £1000 are received on Deposit at a rate of interest to be fixed at the time, and they are repayable upon demand, without notice. If withdrawn within a month, no interest is allowed.

Sums of £1000 and upwards are also received on Deposit Receipts, upon such terms as may be agreed upon, with regard to the rate of interest and the time of repayment. Parties may lodge Money upon an Interest Account who have no Current Account, and those who have Current Accounts may transfer any portion of their Balance to an Interest Account.

The rate of interest allowed at present on Deposits of £500 and upwards is Five per cent.

J. W. GILBERT, General Manager.

London, January 21, 1856.

The Dividend for the past half-year at the rate of Six per cent. per annum, and a Bonus of Five per cent. on the paid-up capital of the Bank (free of income tax), is now payable.

BANK OF DEPOSIT, No. 3, PALL MALL EAST, LONDON.

ESTABLISHED A.D. 1844.

Parties desirous of investing Money are requested to examine the plan of the BANK OF DEPOSIT. Prospectuses and Forms for opening Accounts SENT FREE on application.

PETER MORRISON, Managing Director.

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